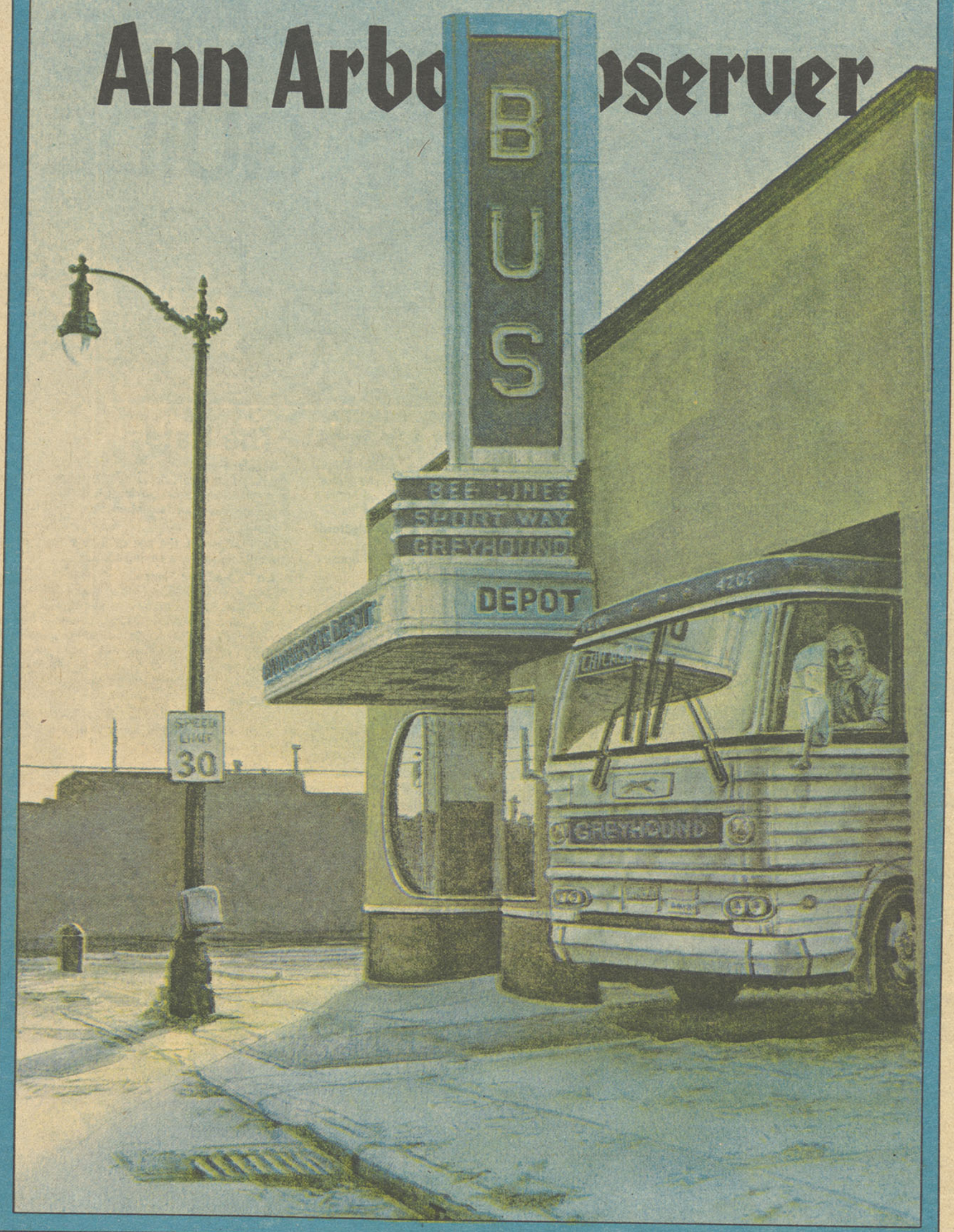
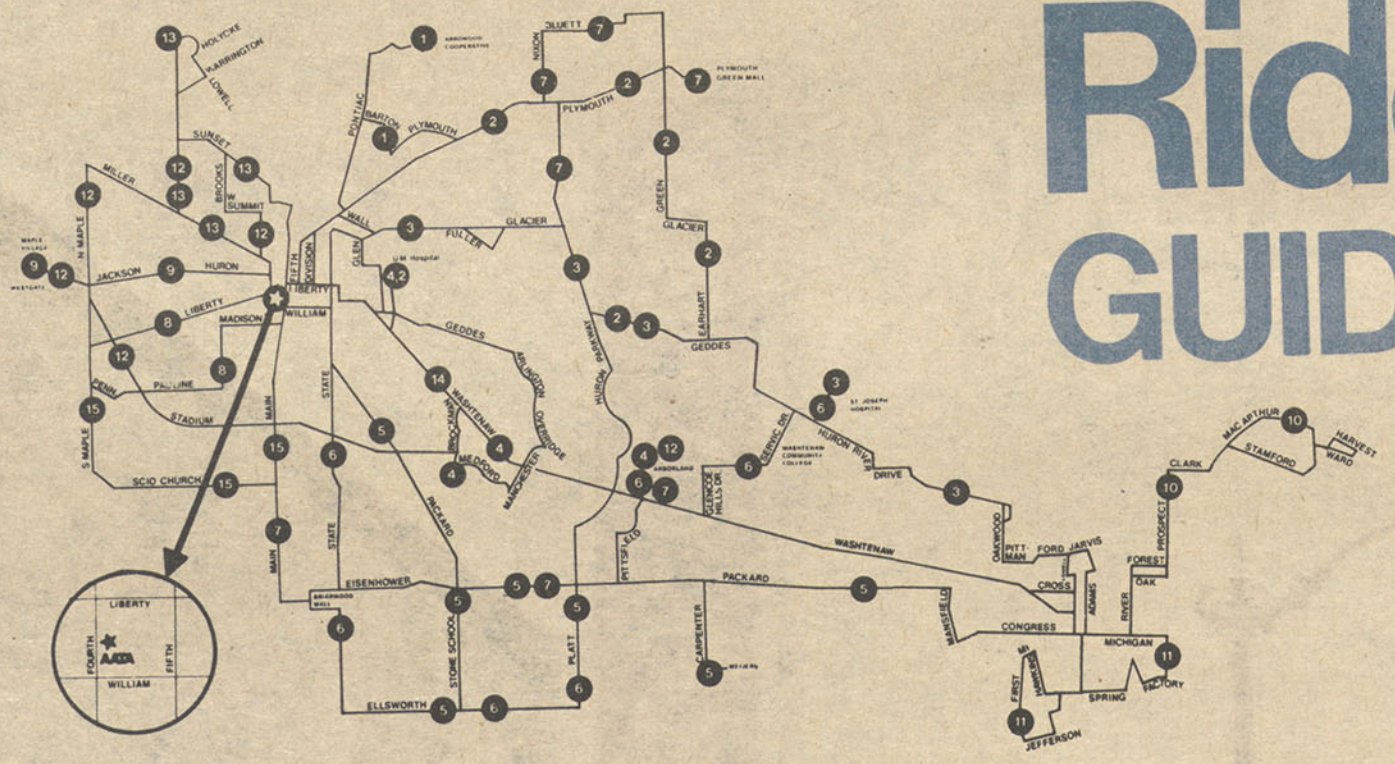
September, 1981

Vol. 6 No. 1

Ann Arbo[illegible]bserver



THE Ride GUIDE



Route Key

Route 1 Pontiac
Serves Broadway Shopping Area, Riverview Medical Center, Northside School, Arrowwood Community Center.

Route 2 Plymouth
Serves Plymouth Mall, Plymouth/Green Shopping/Employment Area, Greenbrier Apts., Green Rd. Housing Project, U.M. North Campus, Green Hills School, Concordia College, Geddes Lake Townhouses, Huron H.S.

Route 3 Huron River
Serves Fuller Park, Huron Towers, V.A. Hospital, Huron H.S., Concordia College, W.C.C., St. Joseph Hospital, E.M.U.

Route 4 Washtenaw
Serves University Hospital, St. Francis School, Tappan J.H.S., Arborland.

Route 5 Packard
Serves U.M. Central Campus, Georgetown Mall, Clinton School, Scarlett J. H. S., Meijer's, AATA Offices.

Route 6 State-Ellsworth
Serves U.M. Central Campus, Briarwood, Research Park, Varsity Drive, Bryant School, Stoneybrook, Pittsfield School, Arborland, St. Joseph Hospital, W.C.C.

Route 7 S. Main-Huron Parkway
Serves Pioneer H.S., Briarwood, Arborland, Huron H.S., Geddes Lake Townhouses, Plymouth Mall, Traver Glen, Clague School, Orchard Hills, Chapel Hill, Plymouth/Green Shopping/Employment Area.

Routes 8A Liberty-Pauline & 8B Pauline-Liberty
Serves Slauson J.H.S., Adrienne, Chatham Village.

Route 9 Jackson
Serves Slauson J.H.S., Maple Village, Lakewood, Westgate Shopping Center, Vet's Park, Lurie Terrace, Hillside Terrace.

Route 10 Ypsilanti Northeast
Serves Depot Town, Residential Neighborhoods.

Route 11 Ypsilanti South
Serves Beyer Hospital, Dept. of Social Services, Residential Neighborhoods.

Route 12 Stadium/Miller
Serves Maple Village, W. Stadium Shopping, Pioneer H.S., St. Francis, Tappan J.H.S., Arborland and Miller.

Routes 13A Newport-Miller & 13B Newport-N. Main
Serves Miller Manor, Forsythe J.H.S., Wines School, Mack School, Residential Neighborhoods, N. Main Community Center, Farmer's Market.

Routes 14A Geddes/Medford & 14B Medford/Geddes
Serves U. Hospital, Residential Neighborhoods.

Route 15 So. Maple
Serves Maple Village, M.E.S.C., S. Maple Housing, Westgate Shopping Center, Pioneer H.S., Chatham Village.

The Ride

The Ann Arbor Transportation Authority provides public transportation via buses and vans throughout Ann Arbor, Ypsilanti and Washtenaw County.

The map will give you a general picture of the routes, give us a call at 996-0400 and our information operators will assist you in planning your trip. When you call be sure to state where you wish to board the bus, your destination and the time of day you wish to make the trip. They will plan your trip from start to finish.

Time schedules and route maps are available at 331 South Fourth Avenue (between Liberty and Williams) in Ann Arbor or you may call Ride Information at 996-0400, request the routes you would like a timetable for and we will be happy to mail them to you for free.

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Children
Children under the age of 5 ride for free when accompanied by a paying adult.

AATA Reduced Fares
Seniors, handicappers, low income citizens and primary and secondary students ride for half fare, with an AATA ID card. These cards may be obtained at 331 South Fourth Avenue in Ann Arbor or at 3700 Carpenter Road in Ypsilanti between 8:00 a.m.–5 p.m. for free. Student cards are available at the individual schools.

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Tokens are available at many convenient locations. Call 996-0400 for one of the token outlets near you.

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Transfers are free, just ask the driver for a transfer when boarding the bus.

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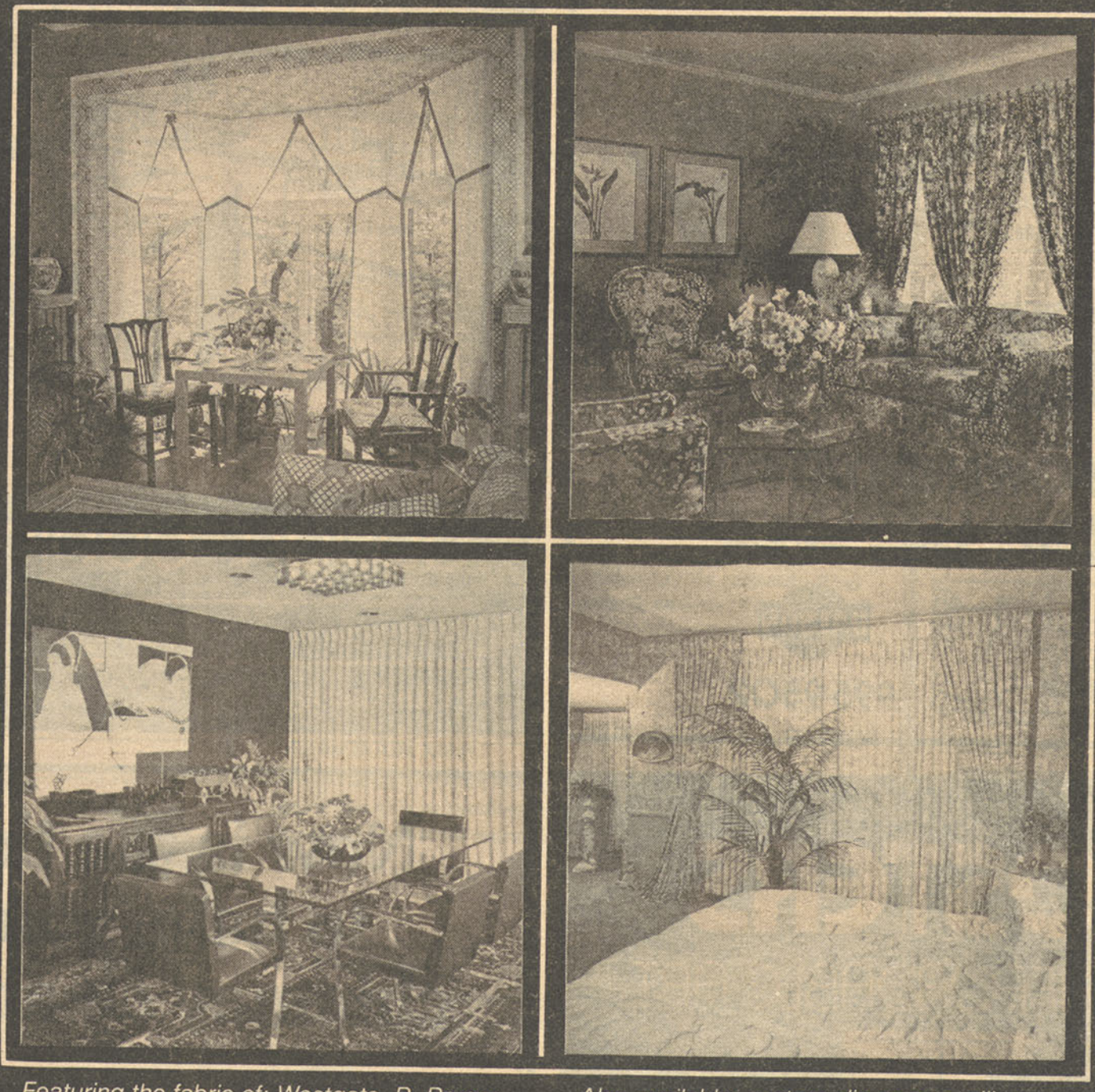

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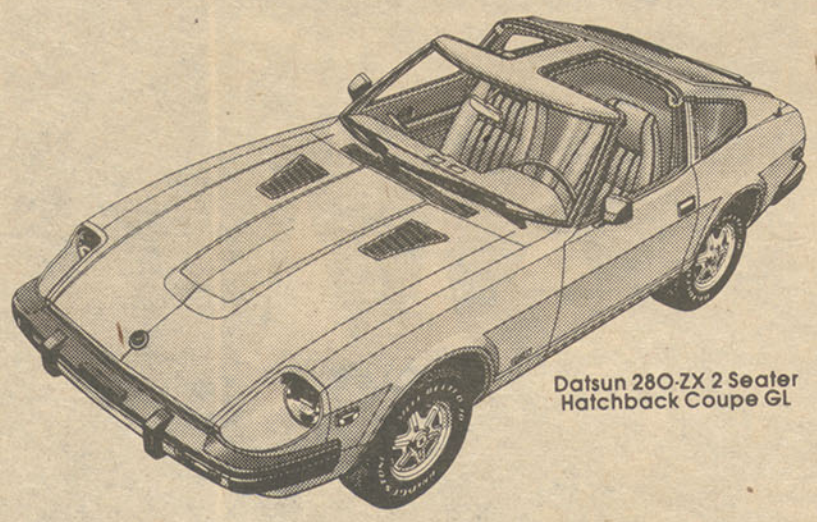

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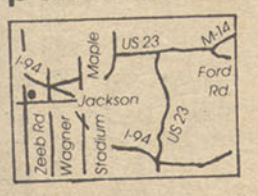

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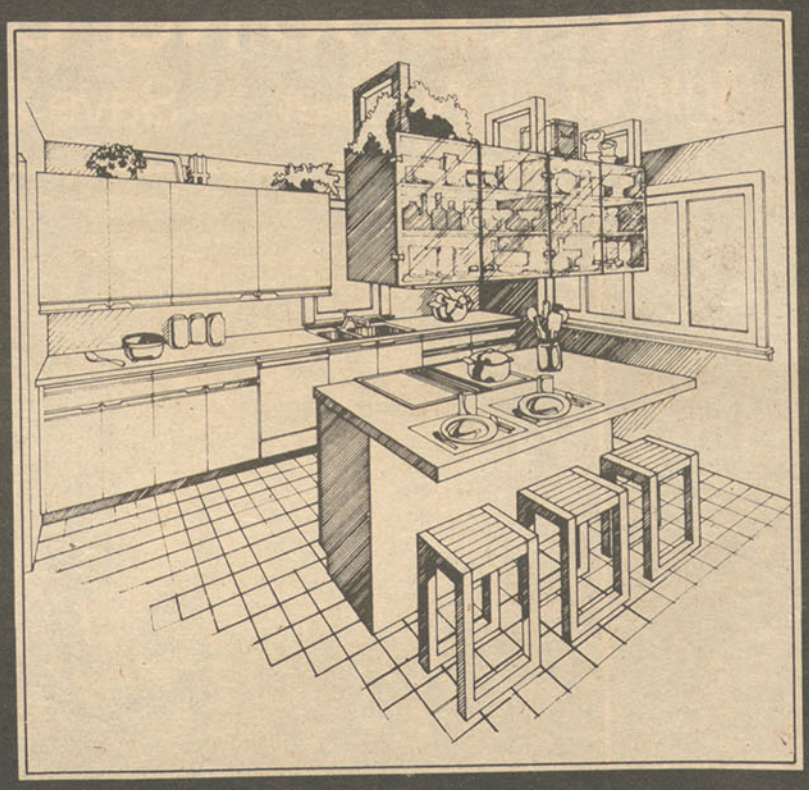

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Ann Arbor Observer

September, 1981

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Painting by Terry Walsh.

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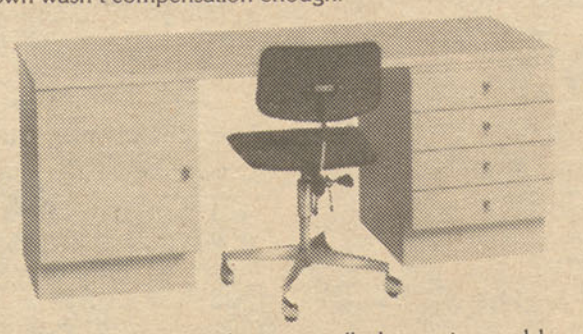
Reg. $179.

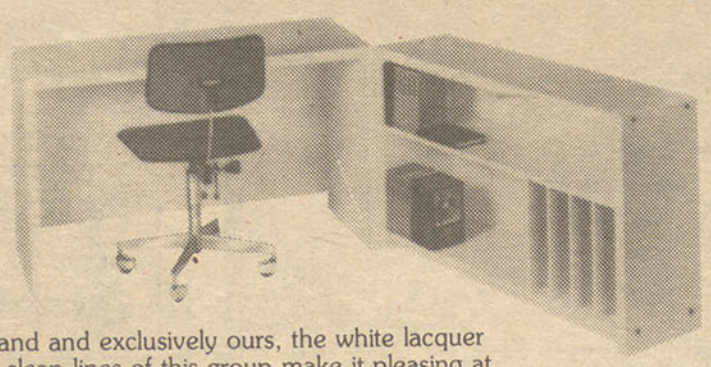
Imported from Finland, our white lacquer children's desk has a 3-drawer cabinet on one sale, a clever side bookcase on the other. 47¼w x 21¼"d. Shown with our adjustable Kevi kid's size chair in blue, red, white, yellow or natural pine. **$97.**, reg. $107.



$269
Reg. $325.

Made in Sweden, the unusually large size and low sale price make this a truly large terrific buy. Designed in white lacquer to coordinate with many of our bedroom pieces, bookcases, etc.. 67w x 23½"d. Danish desk chair in blue, charcoal, green, red or brown fabric, black vinyl. **$105.**, reg. $120.

$338
Reg. $388.



From Finland and exclusively ours, the white lacquer finish and clean lines of this group make it pleasing at home or in the office. Shown: 47w x 22"d desk **$149.**, reg. $179. and 47w x 13"d bookcase **$188., reg.** $209. Also available; 67w x 22"d desk **$169.**, reg. $199. 67w x 13"d bookcase **$209.**, reg. $249. 20w x 14½"d 3 drawer pedestal **$165.**, reg. $180, 20w x 14½"d file pedestal **$165.**, reg. $180.

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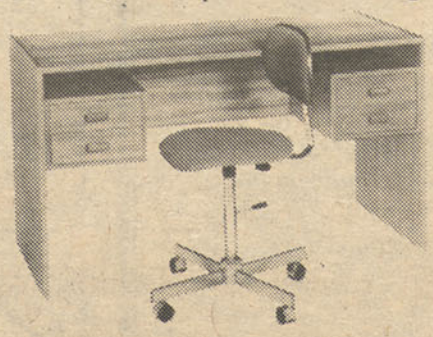
Reg. $335.

Made in Vermont, this handsome desk is available in either oak veneers or white plastic laminate. Then add the drawer fronts you prefer — oak veneer or white plastic laminate. More nice features: smooth nylon and steel glides, drawers that can't fall out. 42w x 24"d.

$199
Reg. $225.



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$385
Reg. $440.

Made in Vermont, our adjustable solid oak drawing table features a 48 x 31½" Formica top, tilts to any angle, has a curved oak lip. **$225.**, reg. $245. Matching 17w x 24"d taboret has 2 shallow, 1 deep drawer. **$170.**, reg. $195. Sold as a set **$385.**, reg. $440.

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FUTONS

The ideal natural bedding...a 6" thickness of raw cotton batting encased in a durable cotton muslin. Retains body heat in the winter and allows one's skin to breathe in warm weather. Our futons, styled after a traditional Japanese design, provide excellent spine support and restful sleep. Used on the floor, platform bed or standard bed frame, this versatile mattress rolls up for storage or moving and folds as a floor couch for day use.

FUTON SLIPCOVERS

This durable cotton-duck cover fits over the entire futon like a pillowcase and ties at one end. It keeps both top and bottom of the futon clean and is machine washable. In addition, it serves as a floor couch cover COLORS: navy blue, royal blue, dark brown, black, red, spruce green, and natural.

COTTON FLANNEL SHEETS

Experience the all-cotton comfort of these flannel sheets made in England. Ideal as a light summer blanket too. COLORS: white, light blue, yellow, pastel stripes.

COTTON PERCALE SHEETS

Luxurious, long-lasting futon accessories from Wamsutta. Flat or fitted sheets in all sizes. COLOR: white only.

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Japanese style floor cusions, ideal for extra sitting, meditating and dining. Made with a 4" thickness of raw cotton batting encased in muslin. Zabuton all-cotton covers available in COLORS: Floral Cotton Chintz: indigo, beige, brown, black. Geometric Cotton Chintz: indigo, beige, taupe, black. Solid Color Cotton Duck: same colors as futon covers.

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COLOR: natural only.

YOGA MATS

Perfect for exercise, massage, and overnight guests, this 2" thick cotton mat doubles as a floor cushion folds easily for storage.

YOGA MAT SLIPCOVER Same style and colors as the futon slipcover, made especially for the yoga mat.

YOGA MAT CARRYING CASE a durable bolster case has drawstring closure and hand straps for easy carrying. COLOR: brown only.

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These handwoven mats are used on the entire floor of traditional Japanese homes. Used under a futon, the rice straw mat allows air to circulate and provides additional insulation if using the futon on the floor. Imported from China, one size only, 6' x 9' x 1/2" thick.

FUTONS	PRICE	COLOR	QUAN.	TOTAL
Crib 28"x52"x4"	$38.00	natural	___	___
Child 39"x60"x4"	52.00	natural	___	___
Twin 39"x75"	70.00	natural	___	___
Double 54"x75"	85.00	natural	___	___
Queen 60"x80"	99.00	natural	___	___
King 75"x88"	140.00	natural	___	___
FUTON COVERS				
Twin	30.00	___	___	___
Double	36.00	___	___	___
Queen	40.00	___	___	___
King	50.00	___	___	___
PERCALE SHEETS				
Twin Flat	16.00	white	___	___
Twin Fitted	16.00	white	___	___
Double Flat	20.00	white	___	___
Double Fitted	20.00	white	___	___
Queen Flat	25.00	white	___	___
Queen Fitted	25.00	white	___	___
King Flat	30.00	white	___	___
King Fitted	30.00	white	___	___
Standard Cases Pair	14.00	white	___	___

FLANNEL SHEETS, FLAT ONLY				
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Double	22.00	___	___	___
Queen/King	26.00	___	___	___
Standard Cases Each	6.00	___	___	___
Zabuton Floor Cushion	18.00	natural	___	___
Zabuton Cover	10.00	___	___	___
Cotton Sleeping Pillow 20x26	16.00	blue	___	___
Buckwheat Hull Neck Pillow With Cover	10.00	natural	___	___
Yoga Mats 30"x80"x2"	35.00	natural	___	___
Yoga Mat Cover	25.00	___	___	___
Yoga Mat Carrying Case	20.00	brown	___	___
Rice Straw Mat 6'x9'x½"	49.00	natural	___	___

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AROUND TOWN

Meeting the Big U.

Every summer the University of Michigan runs a freshman orientation program for the fall's incoming freshmen. The four thousand or so students who attended this year's orientation were divided into groups of 100 to 140. They attended a three-day briefing led by one of four student orientation teams, each of which contained two male and two female U-M students. We decided to attend one day of such an orientation. At 2:45 on a warm, muggy afternoon in August, we joined a group of casually dressed seventeen- and eighteen-year-olds in the East Quad dining room for the first meeting of their three day stay.

Jim Sauber, a blond, athletic-looking orientation leader, told us that all the leaders wanted everybody to be rid of their apprehensions and get an idea of what this big University is all about. But what followed seemed designed more to provoke than relieve anxiety. We were told not to be too trusting, to leave our valuables at home, to lock everything up and, if we brought a bicycle, to bring the oldest, funkiest bicycle we could find. The women were told never to walk alone after dark. A rape is reported in Ann Arbor every five days, and only one out of three rapes is reported, we were told. (There were twenty-four reported rapes in Ann Arbor last year, according to the Police Department, which works out to one rape every fifteen days.)

Divided into small groups, we introduced ourselves and were told about dorms and about tests we would be taking. We were told not to lose our I.D.s and always to call our parents collect. We were asked to raise our hands to show whether we wanted steak or lobster for dinner. Most wanted lobster, but this turned out to be a traditional orientation joke, carried off with a straight face by Craig Welch, the most self-assured of the orientation leaders.

A plump, soft-spoken woman from PIRGIM (Public Interest Research Group in Michigan) gave a talk designed to elicit $2 contributions from the new students, who could check a box on a form that was handed out if they wanted to support PIRGIM, which in previous years had received an automatic $2 donation from all incoming students. Andy, a dark-haired, suntanned youth in a Black Sabbath T-shirt, was not impressed by PIRGIM's record of public service once he discovered its role in passing the Michigan bottle law. "They raised the beer prices," complained Andy, who had been pumping orientation leader Jim Sauber for the names of good campus bars. Andy planned to go drinking before this night was over. Asked how old he was, Andy admitted he was seventeen. Andy, who is from Taylor, knows the legal drinking age is twenty-one but does not think that will be a problem in Ann Arbor. When asked if he often goes to bars, Andy said he had never been in a bar in his life.

At six o'clock, after a lobsterless dinner, we form into four groups for the walking tour of campus. The first group is led by Christine Leonard, an art student and a very brisk walker. Heading down Monroe Street, Chris points out Lorch Hall and comments that "they show lots of interesting horror movies there, the architecture lends itself to them." We are fed a number of half truths and outright myths during the tour, this being one of the former. While Cinema Guild, which shows films at Lorch Hall, does occasionally show a horror film that has attained classic or cult status, they amount to only one or two a season.

Stopping in Regents' Plaza, Chris says that the Plaza used to be known, during the riotous late Sixties, as People's Square and that the Administration Building owes its architectural design to the desire to keep firebombs from being thrown in the windows. The distinctive overhang is to prevent people from climbing the outside of the building, we are told. Chris, a personable, attractive young woman, gave us much useful and interesting information along with the campus mythology, then took us to the Student Activities Building for a talk on career planning. "Do not be a panicking senior" was the advice here; "start planning early."

Following that, we went to the Student Counseling Office in Angell Hall, where Dave Friedman of that office was waiting with a box of popsicles. While we ate our popsicles Friedman explained that the office was completely "manned and female manned" by volunteers, that this was the place to find out which professors and courses were any good. "We are here to tame the beast of bureaucracy," said Friedman, pointing at a mural of a round, furry cartoon animal with a large mouth full of pointed teeth and a ribbon tied in a bow on its nose.

As we left the Student Counseling Office, another group was arriving. The furious pace which Chris set was apparently necessary to keep us ahead of the group following us. We continued the tour through the Fish Bowl (a glassed-in section between Mason and Haven Halls) to the center of the Diag, in front of the Graduate Library, where Chris stood squarely upon what she said was the U of M "M," a large brass letter set in the cement. As campus lore has it, any freshman stepping on the "M" will fail his or her exam. All but a few of the thirty or so members of Chris's group skirted the "M" with great care.

PETER YATES

Chris Leonard in action

At the foot of Burton Tower Chris told us that the University had just

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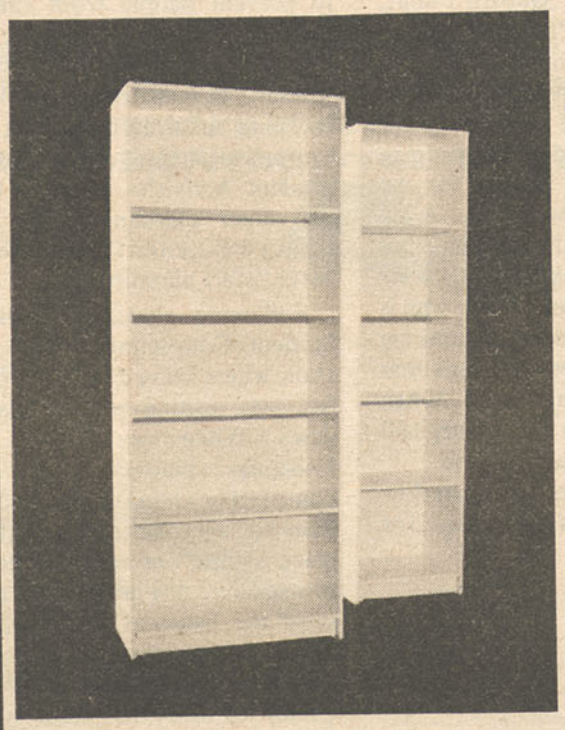

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hired a new carillonneur. As Chris told it (apocryphally, it turned out), the last one had left in a huff because the University was building Alumni Hall on that one spot where the carillon could be heard to perfection. On we went, past the Dental School, the Power Center, the Central Campus Rec Building, and the Exhibit Museum, whose matched pumas roar, it is said, if you pass them in your senior year while still a virgin. According to Chris, they roared when she walked past them last Halloween. Chris was not, it seems, claiming to be a virgin. She suspects some trickery with a tape recorder. We continued past the Engineering Arch and the president's house ("He's a very visible president," said Chris) until finally, precisely at the appointed time of 8 p.m., we arrived at the Union.

Next on the agenda was a meeting in the Union's Anderson Room conducted by Chris and her orientation partner, Craig Welch. Craig, an overly self-possessed law student in khaki shorts, Hawaiian shirt, and a Boston Red Sox cap, did most of the talking. Apart from telling us where to buy books and not to get too depressed if we didn't end up top of our class, Craig told us he ran his own business, dated, took part in fraternity activities, was a big honcho at UAC (controlling a disbursement of $70,000), and could show us ways to save time we never knew we had. "I'm the busiest person I know," said Craig, and nobody said otherwise.

From the Anderson Room the group was to go to the University Club for an evening of entertainment and dancing, along with all the popcorn and soft drinks we could consume. As for the entertainment, the magician was good, said Chris, but she offered her condolences for the comedian. The UAC program notes for the U Club show advised us that we would "have to hear comedian Tom Sinclair to believe him." "An amazing repertoire of laughs," it added, but the M.C. introducing the comic was more cautionary. "He's definitely improved a lot since this thing [the Summer Orientation Program] began," he said. The comedian, a fat man in a red T-shirt, raised his voice a lot and earned a laugh here and there. As he left the stage, the M.C. took the mike and asked, "Can you believe that he's improved since the beginning?" With the entertainment over, some took to the dance floor, others headed back to East Quad, and seventeen-year-old beer drinker Andy stood at the bar nursing a Coke. He was going to a bar soon, he said, he just hadn't gone yet. The night was young, but breakfast at East Quad on the second day of orientation was at 6:30.

Test of the Town

The idealized athlete shown in July's mystery photo is one of a pair of stone figures above the Michigan Union's entrance. (The other is an equally idealized male scholar—women weren't permitted through the Union's front door till 1954.) "I've lived near campus eight years and never noticed the figures until a few months ago, when your 'tests' began making me more observant," wrote Kari Gluski in a nice letter. When it came time to draw winners, however, we shuffled the correct answers on the floor and, eyes closed, chose the names of Barbara A. Smedley and Becky Hess. Each can receive a record of her choice from the Liberty Music Shop, 417 East Liberty.

PETER YATES

Where is this?

This month's Test of the Town shows a weathervane squirrel munching on a nut. If you recognize its location, send in the answer, and you too could win a record from the Liberty Music Shop. *Mail* your answer—no hand deliveries or multiple entries, please—to Ann Arbor Observer, 206 South Main, Ann Arbor 48104. Deadline: September 15. Winners will be notified by mail. Sorry, we can't respond to all entries.

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Ann Arbor Observed in a French Text

In July, Francoise Grellet arrived in Ann Arbor from France for a two-week visit. Her purpose in coming was to record as many aspects as she could identify of life in a small American city. From these materials she develops high school texts to be issued by the famous textbook publishers, Hachette. Her observations of the way we live will serve as take-off points for oral discussion among students of advanced English in French high schools. She herself teaches English at a high school in Sevres.

Armed with a heavy, professional-quality tape recorder, the tall, slender thirty-three-year-old Grellet became a familiar sight around town as she wheeled about on her rented bicycle. Shuttling from Mayor Belcher to Police Chief Corbett, from meetings with realtors to meetings of local service clubs, she covered a lot of ground in two weeks.

"Let's have lunch," we suggested one day. "Thank you very much," she said in slightly British-accented English. "But I must remember to leave before two. I have an appointment to go up in a plane to get an aerial view of the city."

At the Gandy Dancer we settled on salad. "Everyone tells me Ann Arbor is a highly intellectual town. Is it true?" she asked dead-pan. Nailed by our own chauvinism! Suspecting that to a French person the word "intellectual" calls up the likes of Jean-Paul Sartre, we were in something of a pickle. Would a "yes" answer sound pretentious? Would a "no" be disloyal? "Some people think so," we hedged. "How's your salad?" Francoise Grellet smiled brightly. "Fine, fine. Very nice indeed."

"I'm very shy, actually," she went on. "The only way I can get the information I need is to pretend I am not shy and present myself boldly. I'm always on the lookout for opportunities to take documentary photographs and to record the remarks of Americans on a variety of subjects—anything that helps to explain American civilization. I teach it and I write about it, so I must understand it. Everyone here has been so helpful. When I showed up at a meeting of the Toastmasters, they invited me in and even asked me to say a few words. They couldn't have been nicer. Did you know that at every meeting of the Toastmasters someone gets up and reads a word and its definition from a dictionary? The object seems to be to increase members' vocabularies. The word at the meet-

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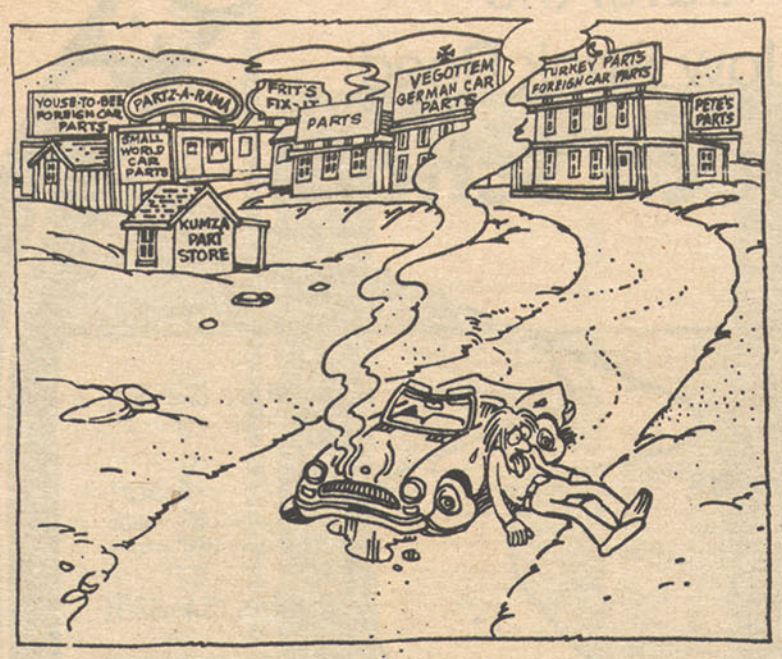

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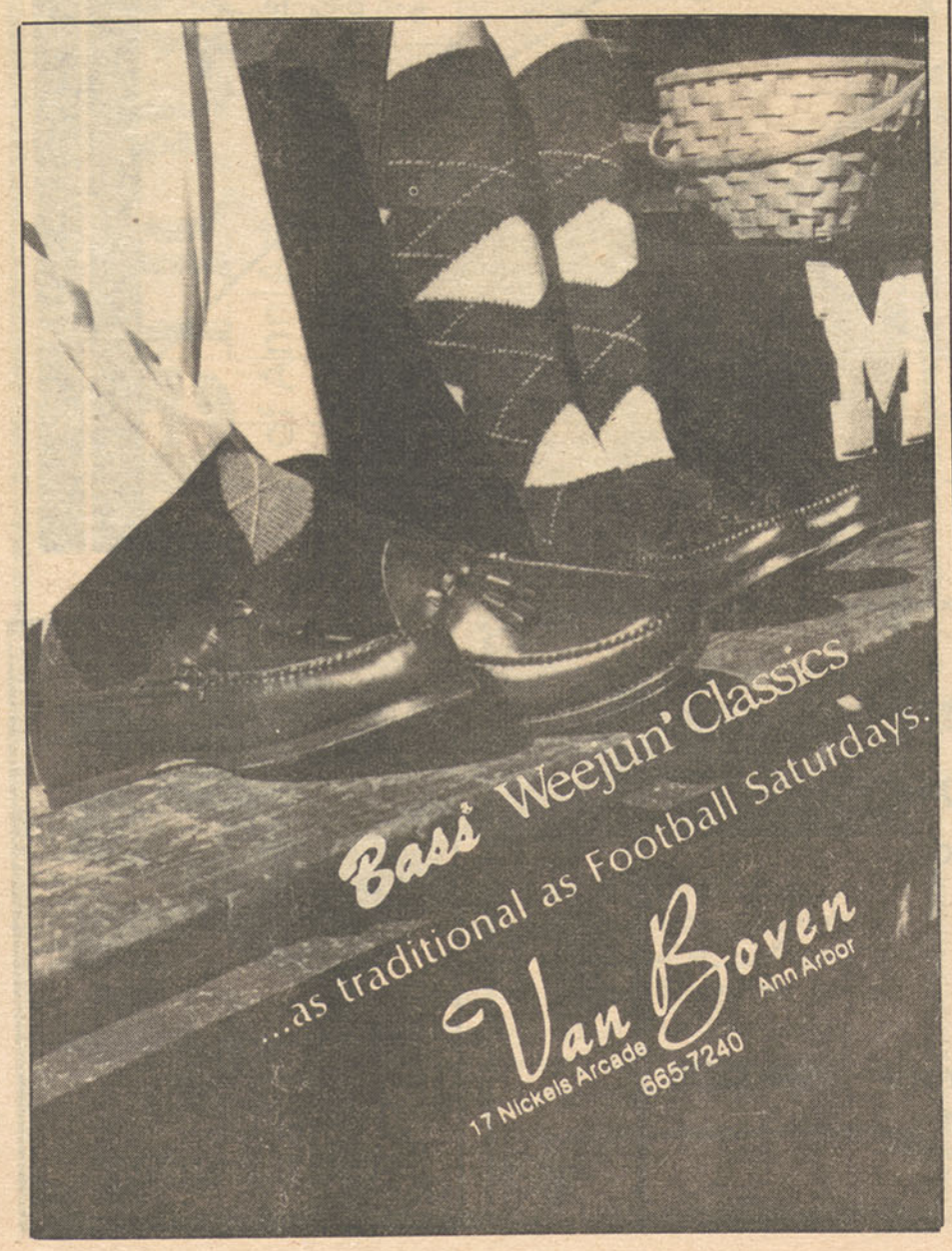

ing I attended was 'anomaly.' Everyone had to use it at least once before the meeting was adjourned. For practice.

"I had hoped to follow a local newspaper story from the initial event right through the investigation of it and the final reporting;" she went on, "but there hasn't been much news. The *Ann Arbor News* was very cooperative. They've kept me abreast of everything that came up. Their two major stories at the time—the arrest of the nude bathers and the story about sex massage—would be inappropriate for a textbook."

One can seldom predict what feature of one's own culture will seem exotic to a person from another. For Mlle. Grellet it was fast-food places. "They are associated with American teenagers, are they not?" We explained that they were not only heavily patronized by teenagers, but that they were virtually run by them.

Next day we took in, one after another, a Burger Chef—"I *must* get a picture of that huge sculpture of a hamburger!"; Dunkin Donuts—"What's a munchkin?"; Arthur Treacher's—"Is that grease I smell?"; Pizza Hut—"What is the ham and pineapple for?" (for ham and pineapple pizza); Taco Bell—"It smells appetizing in here." At each stop she snapped a picture of the posted menu. "I ate a MacDonald's hamburger once," Mlle. Grellet recalled. "It tasted sweet. Are they made of real meat?"

A Sub-Lover's Lament

A recent arrival from the East Coast writes, "Why is it that no one in Ann Arbor knows how to make a submarine sandwich? I've tried the subs at several places in town, and none of them even faintly resembled the real thing, variously known as a sub, hero, hoagie, grinder, or Italian sandwich, that one finds everywhere on the East Coast from Washington to Portland, Maine. The dictionary defines the sub as a 'a large sandwich consisting of a small loaf of white bread filled with meats, cheeses, onions, etc.' The operative term here is 'filled'; the essence of the sub is that it satisfies all your tastebuds in each bite. Local sub-makers seem never to have heard of this principle. Pizza Bob's, for instance, offers what it calls a 'Philly sub.' (In Philly, by the way, they call them hoagies.) This turned out to be a loaf of heavy white bread (wheat bread was offered as an option), some thin slices of what looked and tasted like German salami, a mountain of chopped shredded lettuce, two thin tomato slices, and a sprinkling of Italian dressing. Not a bad sandwich in its own right, but it was as if someone had attempted to transform the sub into a health food and had decided that if the incorrigibly greasy salami coun't be gotten rid of entirely, at least it could be covered up.

"But sub-lovers revel in the grease. It's a necessary lubricant—*if* the sub is properly filled. And you have to start with something that *can* be filled: a soft, crisp Italian roll, soaked with olive oil or lined with mayonnaise. Then you add a layer of meat, another of cheese, (e.g. ham and cheese, or salami and provolone), another of tomato cubes, another of shredded lettuce, and optional layers of onions, pickles, hot and sweet peppers, and olives. A thin layer of meat or cheese tops it off, and after a final dousing of oil, the top layer is tucked in with a knife. The sub is then squeezed shut, tightly wrapped in wax paper, cut in half, and wrapped in a heavier paper. The whole point is to force the various ingredients to get acquainted with each other and swap juices. It's an amazingly simple concept, and it makes an unbeatable lunch. So if Ann Arborites have heard of subs, why can't they get it right?"

A good question. Meanwhile, does anyone know of a place in Philadelphia that delivers?

A Home for the Homeless

With her quiet, deliberate speech and the earnest look in her pale blue eyes, Mary Hathaway has the solid, responsible air of a person who really practices what she believes. One day last month, she was doing just that. Joined by Jack Wilson, a social worker for the Salvation Army, she was ringing doorbells in the neighborhood south of Stadium between Industrial and State Street, where an emergency shelter for homeless people is opening next month.

Hathaway, who has been working for a year and a half to establish the shelter, was just setting out to inform the neighbors around the big eight-bedroom house at 809 Henry, most recently occupied by the Church of Scientology. She was apprehensive about how the neighbors would react to the project. Would it somehow be perceived as a halfway house and stir up a hornet's nest of opposition?

The idea for the emergency shelter germinated back in March of 1980, when she and other members of a First Presbyterian Church study group read Biblical verses that, she recalls,

PETER YATES

Mary Hathaway and Arbor Haven

"pricked our consciences about what was being done in our community for the hungry, cold, and homeless." One of the verses was: "If you feed the hungry and satisfy the needs of the poor, then your light will rise like dawn out of darkness, and your dusk will be like noonday" (Isaiah 58:10).

Having decided, Hathaway says, that "not enough was being done for the homeless—there was no *place* for them," her group joined other church, social-service, and governmental organizations last September to form the Advisory Council on Emergency Needs. The Salvation Army, with its rich experience in aiding the needy, was given a central role. On the basis of the strong civic support for the shelter, the Salvation Army obtained a loan from its Chicago headquarters and recently purchased the $128,000 house, which will be known as Arbor Haven. The Advisory Council is raising funds to pay for the shelter and provide a $60,000 annual budget that will include a salary for a resident couple with experience in social work.

Now Hathaway, wife of attorney John Hathaway, and Wilson, a thirty-one-year-old bachelor, prepare to hand out forty-three copies of the booklet about Arbor Haven that Mary Hathaway has written. They will chat with neighbors who are in, so they discuss in advance the likelihood of some opposition and decide to emphasize the difference between the shelter and a halfway house. Then they begin their rounds, informing neighbors that Arbor Haven will serve victims of fires, evictions, and family disputes; people who have lost their funds while traveling; veterans in town for treatment and counseling; as well as some people who have been discharged from various institutions but who have not yet found work. Normal capacity will be twelve, Hathaway tells neighbors, and free housing will last as long as occupants are seriously trying to correct the problem that made them homeless. Wilson and Hathaway add that, to their knowledge, no other community in the country has such a shelter.

And how did the neighbors react to this information? Here is the response Hathaway and Wilson got:

"Alrighty! Great!" says a tanned, well-dressed young man on Henry. A few doors down, a wiry middle-aged fellow asks suspiciously, "Will it be a halfway house?" Told no, it will be for all kinds of people needing emergency shelter, he replies, "Well, I'll have to read about it and tell you what I think later." A U-M student at another dwelling says, "I don't have any concerns about it." A man in an apartment building next door smiles and says, "It sounds great. Good luck to you." An elderly couple on White Street approves enthusiastically, regretting only that the house won't have a program for senior citizens. On Henry, a resident says, "It's fine with me. I'll read up on it, but I wish you every success." And a secretary at Butler Realty, which is next door to the home, says, "Super! It will be a great change."

"Those people really surprised me," Hathaway admits as she and Wilson leave the neighborhood. "They were all so. . .so *good*. I'm so proud to live in the same town with them." She pauses briefly and stares off as the thoughtful look in her eyes intensifies, then she asks, "Do you think it would have gone like this if Arbor Haven were in an affluent neighborhood?"

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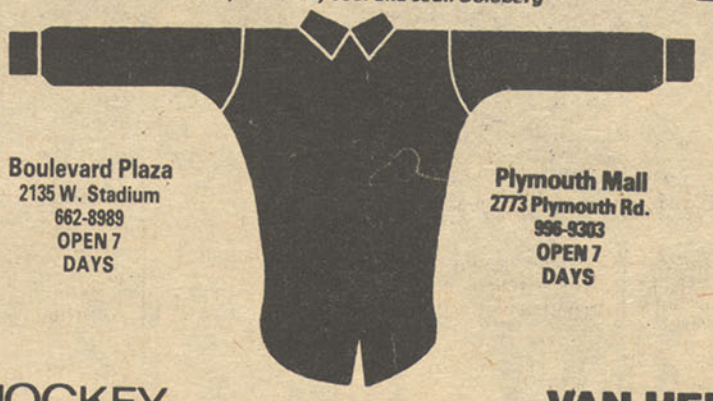

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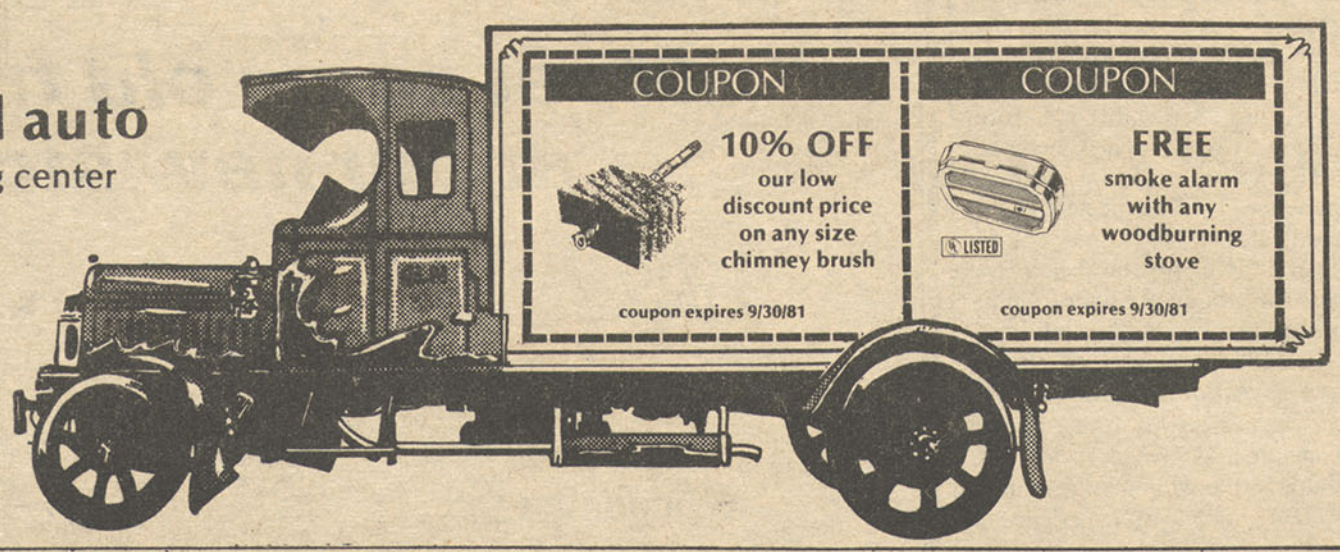

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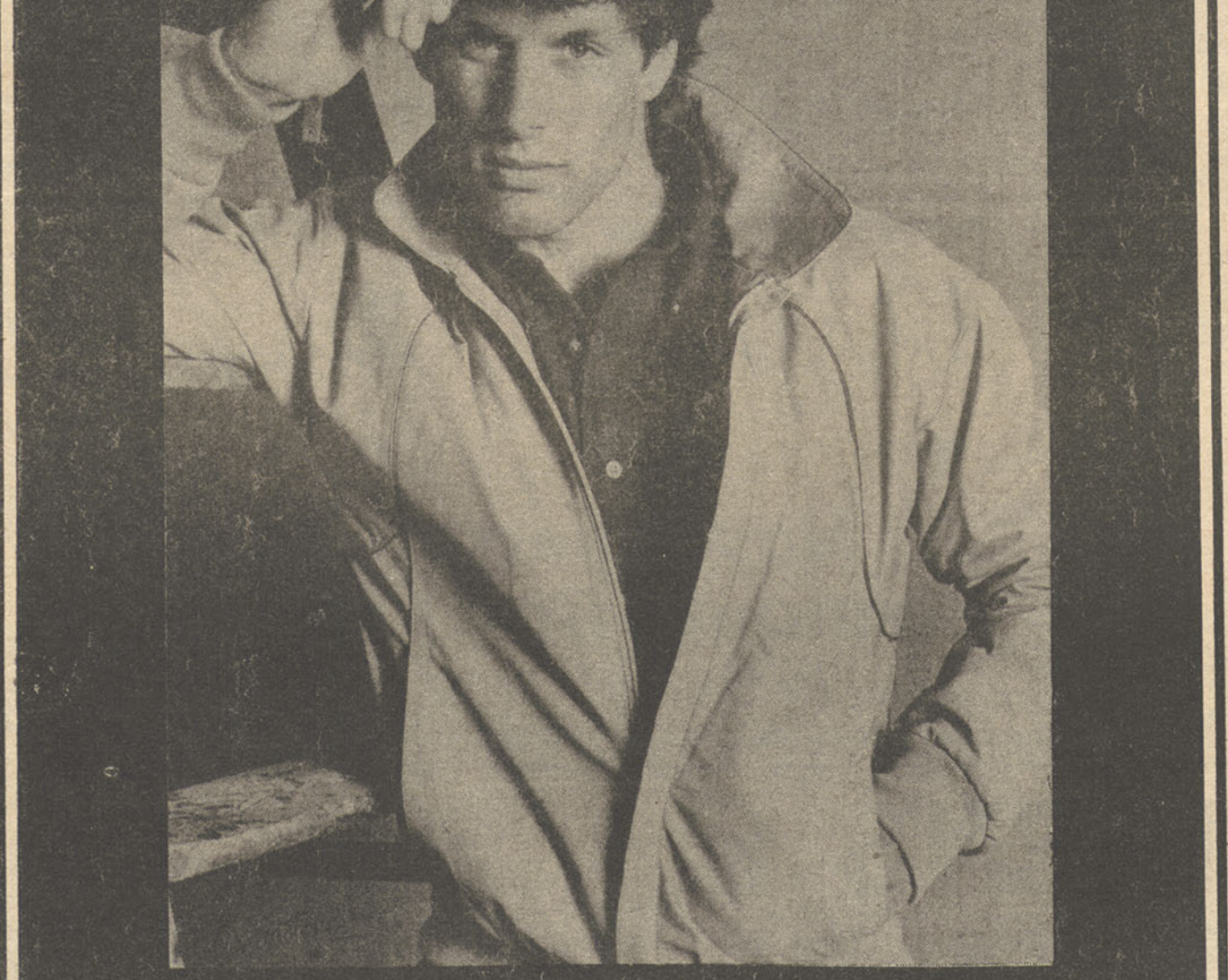

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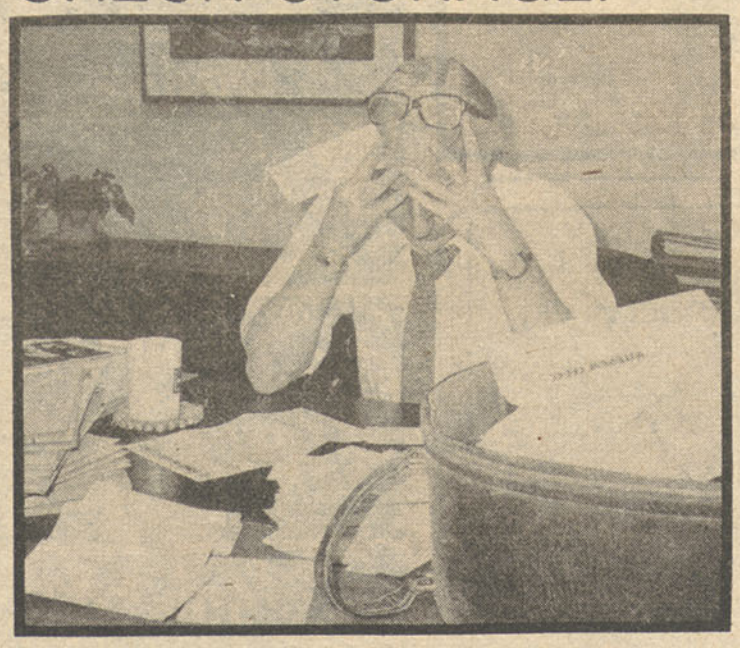

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ANN ARBORITES

Pretty, Nice, and Despised

The plight of Shelley Dawson, meter maid

Shelley Dawson is blonde and pretty. She smiles easily. She works hard at her job, where she is known for her evenhandedness. And she is cursed almost daily by people she has never seen before in her life. Dawson is a meter maid, a "parking enforcement official" in bureaucratic parlance. "Get an honest job," people yell at her as she walks the streets of Ann Arbor, ticketing all who contravene the city's parking ordinances. Police officer, fellow city employee, or whoever—she makes no exceptions for those who violate the city's rigorous parking regulations.

An energetic young woman, Dawson enjoys being outdoors. She gave up a clerical job at Jacobson's to join the city's brigade of parking enforcers, who now number eleven. The three most common questions asked her, she says, are "How do you sleep at night?" "Do you have a quota?" and "Do you get a commission?" She answers, "I sleep on my back," "I can write as many tickets as I want," and "I don't make a commission."

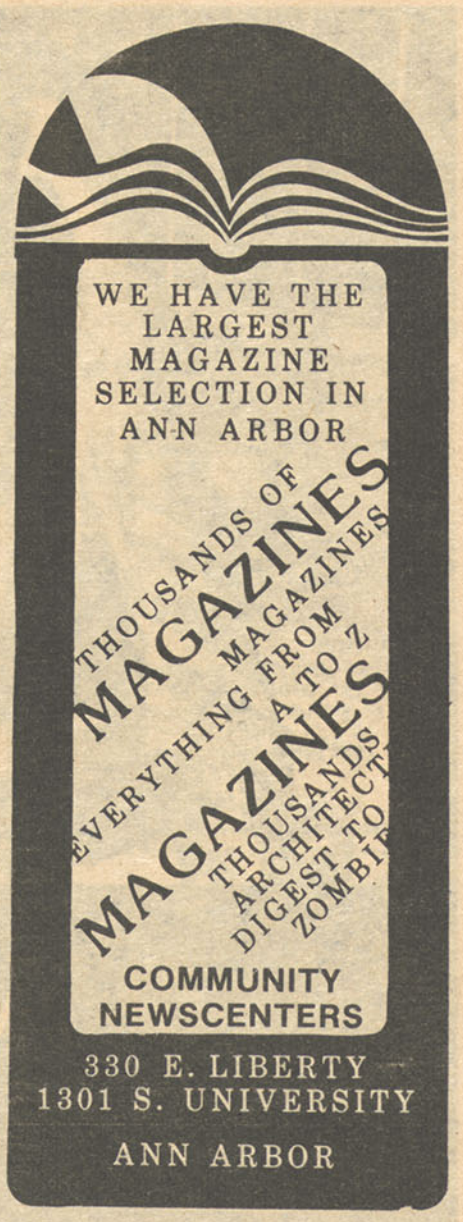
Dawson has never been assaulted yet, though she has had to radio for help and does worry about the possibility of "running into someone who doesn't have it all together and really will hit me." At four feet eleven inches, Dawson isn't in a good position to defend herself against people who might vent their anger in a physical way. Parking enforcement officials are spared the truly nasty job of ordering wreckers to tow cars and then supervising the traumatic scene that occurs when chronic offenders return to their vehicles only to find them being towed away.

PETER YATES

Shelley Dawson

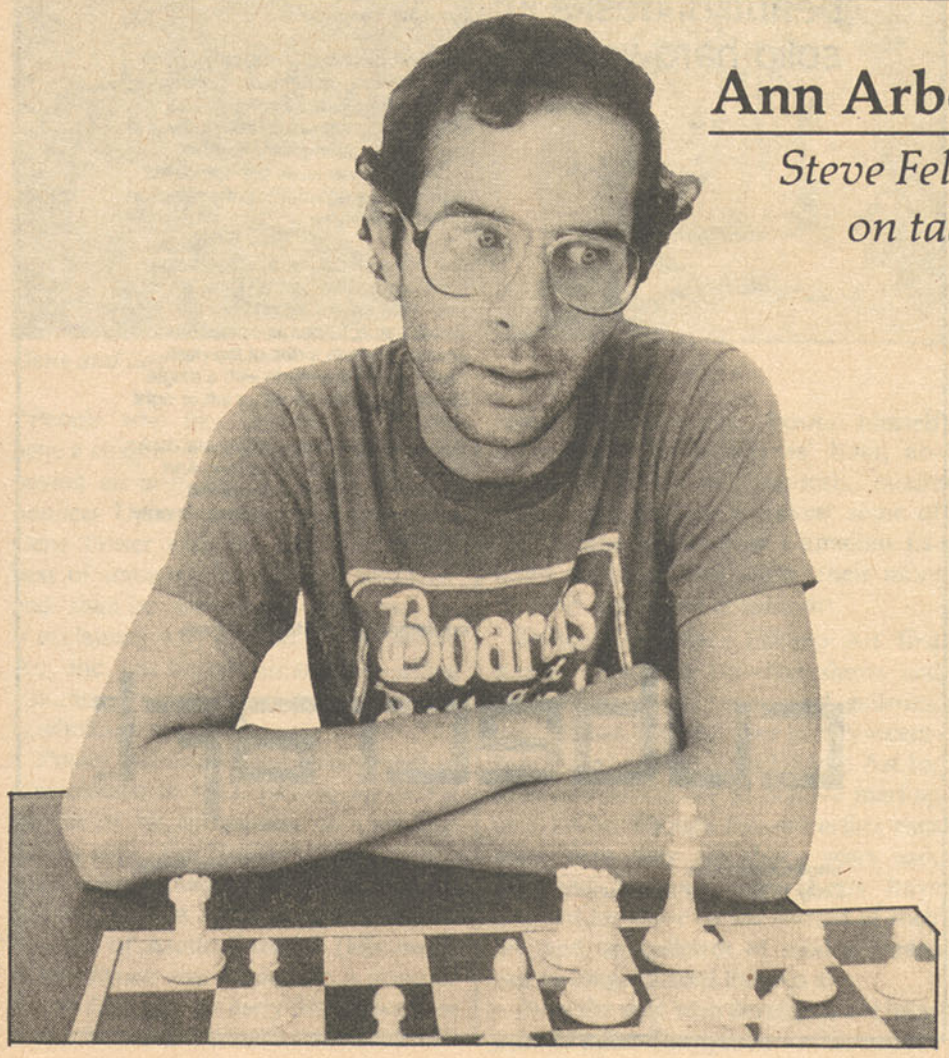
Accompanying Dawson on a recent Monday was most uneventful, though quite exhausting. She spent most of her eight-hour shift walking at a rapid pace through her assigned area, the metered campus streets and parking lots from Huron over to Hill and Packard. Dawson says her husband is always asking her, "Where's the fire?" But she admits that she slows down somewhat when the weather's hot. In the course of the day, Shelley issued about a hundred tickets. It will be double that when the students are back, she said. Nobody was openly hostile, though there were a number of nasty looks and the occasional comment *sotto voce*. "Mean old woman" was one, though Dawson is only twenty-five years old.

Dawson has been a meter maid (the job title she prefers) for four years. She grew up in Dixboro, went to Huron High, and spent three years studying agriculture at Michigan State. One day, she says, she'll wake up knowing what she wants to do with her life. Until then she'll be walking the streets of Ann Arbor, one of the nicest people you could hope to meet, with the curses of the citizenry ringing in her ears.–P.Y.



Ann Arbor's Chess Master

Steve Feldman has been waiting on tables to make ends meet



PETER YATES

Steve Feldman

Steve Feldman, a lean six-footer with dark curly hair, is an unemployed waiter whose manner is almost languid, yet humorous at the same time. Like many young waiters, Feldman is more than a waiter. He holds a bachelor's degree in philosophy and a master's in biology from the U-M. He's also the number one chess player in the state of Michigan.

Feldman's rating from the U.S. Chess Federation is 2321. That's in the upper part of the master's range and places him about 115th in the nation. There are about fifty players at the next and top classification, senior master, with ratings of 2400 and up. Despite his achievement, Feldman has found that a chess master—at least a plain old everyday one and not an eccentric prodigy and supergenius like

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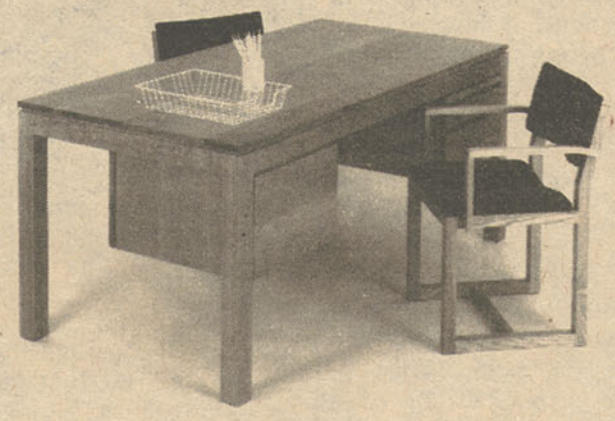

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ANN ARBORITES/continued

Bobby Fischer—doesn't receive much attention in the United States. Not that Feldman is complaining as he housesits on Madison Place this summer, preparing for the U.S. Open in Palo Alto, California, where four hundred players are to square away in a thirteen-day tournament. He's happy just to be back on the tournament trail after a year layoff, during which, checked by economic necessity, he was forced to spend his weekends concentrating on the waiting game at Win Schuler's Restaurant.

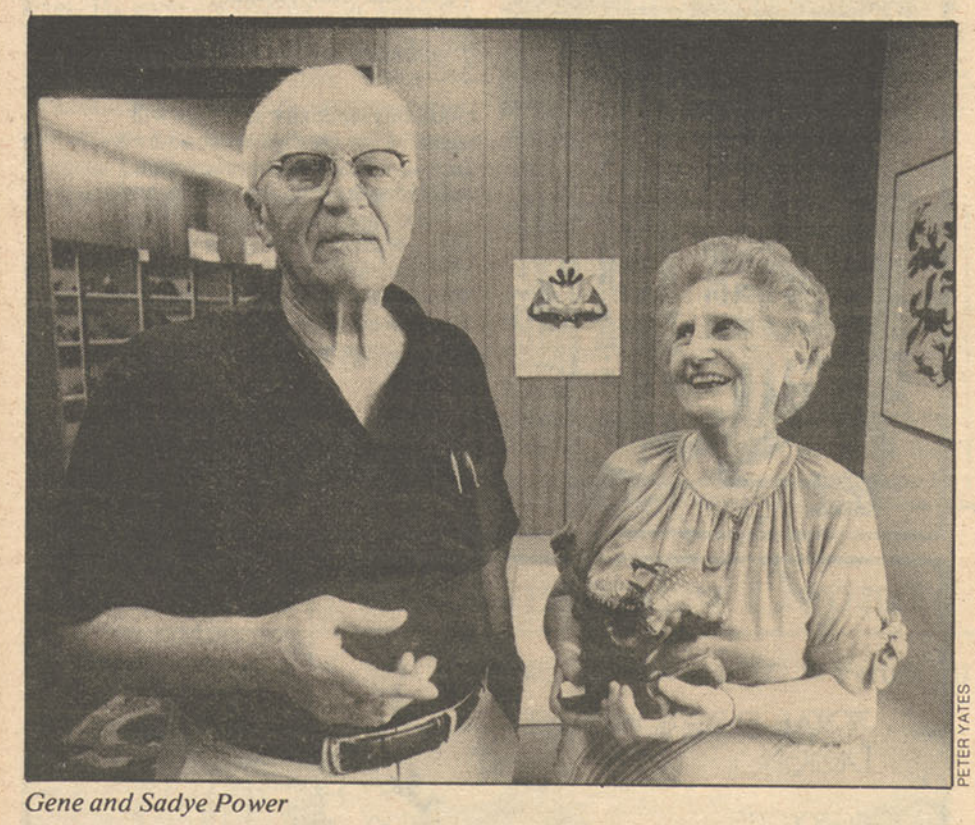
"Foresight, visualization, pattern-recognition, and memory are keys to playing chess well," says Feldman, who was taught the game at five by an older brother and encouraged further by a doctor in his Detroit neighborhood. "But, no, my chess skills didn't help me as a waiter. I didn't forget much, but speed and courtesy are more important than memory when you're a waiter." Although Bobby Fischer, Feldman remarks, once took a three-year rest from tournaments and then came back to blow away former world champ Tigran Petrosian of the U.S.S.R., even a few months away from tournament play can hurt chess mortals. "You can lose some of your clarity and concepts," he says, "and also the stamina required to concentrate on the board for four or five hours."

What's the fun of playing chess? "It's a battle," says Feldman, who also thrives on physical contests, especially softball and racquetball, "but not an ego battle, as some think. The enjoyment is in exploiting the theme or flow of a contest, not in taking advantage of your opponent's mistake. The joy is carrying out your modifiable plan of attack without extreme deviation from it. To do this, a chess master must recognize some ten thousand mid-game patterns or motifs."

The U.S. has only ten or so chess players who can support themselves with tournament earnings plus stipends from teaching or exhibitions. Feldman says it isn't realistic for him to expect to reach that level, but he does hope that Ann Arbor's schools will take full advantage of the U.S. Chess Federation's Chess-In-The-Schools program, in which the federation pays the fee of any master who gives an exhibition in schools or before certain community groups. Feldman thinks earnings from that program could help him embark on a computer science career, where he could put his grasp of symbolic logic to profitable use. —J.W.

Gene Power's New Project

Making Eskimo art affordable



PETER YATES

Gene and Sadye Power

"People who like Eskimo art should have a chance to own some of it without paying an arm and a leg for it," announces University Microfilms founder Gene Power with the imperious bluntness of someone for whom 'should be' and 'shall be' are virtually the same. He is explaining why his non-profit Eskimo Art, Inc. has begun this summer selling Eskimo carvings and prints to the public at wholesale prices.

Power had established Eskimo Art as a wholesaler in 1952, picking up on the lament of his companion on Canadian fishing trips, Jim Houston, then an official for the Canadian Handcrafts Guild, and well known today as a painter and novelist of Arctic Canada. (His novel *White Dawn* was made into a popular nature film.) In the early fifties Houston couldn't find a market for the Eskimos' remarkable carvings. Power himself appreciated the sculptures' bold, abstract simplicity and smooth, tactile curves and decided to invest some of his fortune to promote Canadian Eskimo sculpture and, later, their more recently developed graphic art.

In the years since Eskimo Art first started organizing traveling shows and then selling to museums and galleries, the field has boomed. One gallery recently acquired a piece from Eskimo Art for $150 and sold it for $1,800—a markup of 1,100%. Though Eskimo artists earn more than they did thirty years ago, galleries and museum shops have profited far more by the success of their art, and the collector of modest means can no longer afford Eskimo art.

Now the man who developed the inexpensive microfilm system to disseminate learning and research has taken steps to assure that at least some lovers of Eskimo art can acquire it at reasonable prices. (The principal wholesale outlet for Eskimo art is Canadian Arctic Producers, an agency of the Canadian government located in Ottawa.) Eskimo Art, located at 313 North First Street (the original site of University Microfilms), is now open to the public Tuesdays through Thursday from 9 a.m. to 1 p.m. More than a hundred stone, ivory, and bone carvings are arranged on shelves according to place of origin, and stonecut prints are similarly sorted in broad, shallow drawers. Eskimo Art looks more like a warehouse than a gallery. The knowledgeable and congenial Margaret Harwick makes it feel like a gallery, however. She has managed Eskimo Art since her retirement as Power's secretary in 1965. Apple-cheeked and enthusiastic at eighty-five, she bustles about, pointing out particular favorites and brimming with absorbing tidbits about the works on display.

At the age of seventy-six, Power cuts a rather remarkable figure himself. With a shock of brilliant white hair above a smallish frame, he manages to appear both very frail and virtually indestructible. He combines the sparkle of an elusive leprechaun with the straightforward bluntness of a practical businessman. Power is tremendously proud of his firm's role in popularizing Eskimo art and in bringing a modicum of civilized prosperity to Canadian Eskimos. But he also notes, with a curiously wry detachment, "They're being spoiled, you know. Pre-fab houses, snowmobiles, and store-bought food are replacing igloos, dogsleds, and hunting. This art won't be around much longer because the culture that supported it is dying from the wealth it's bringing." —J.W.

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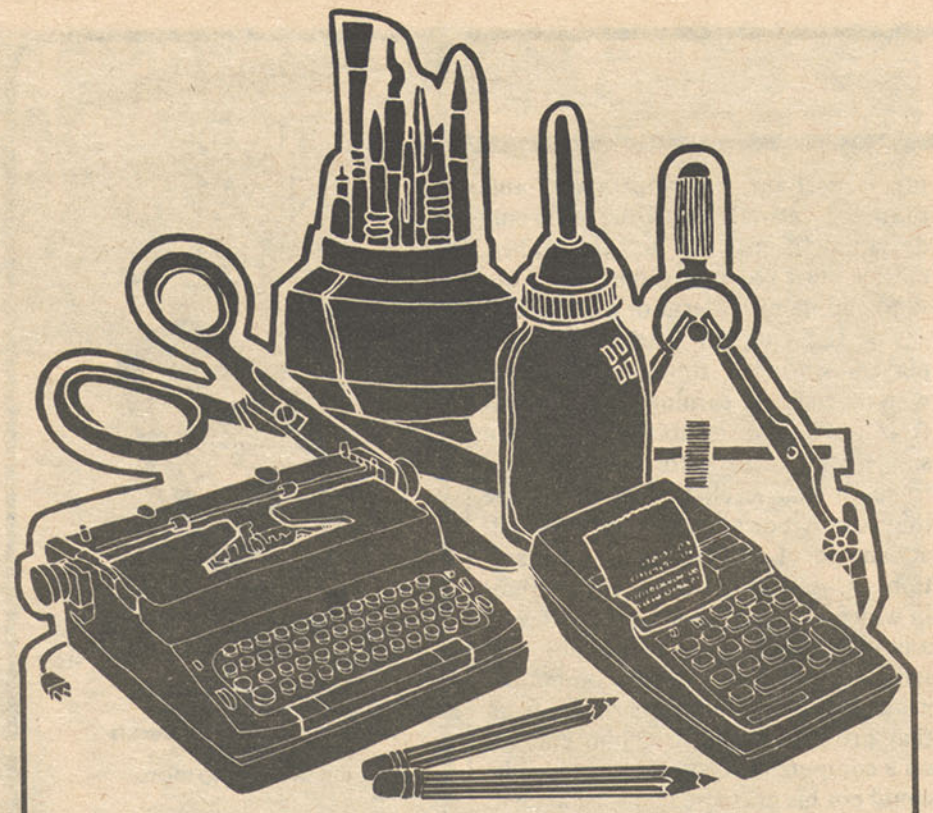

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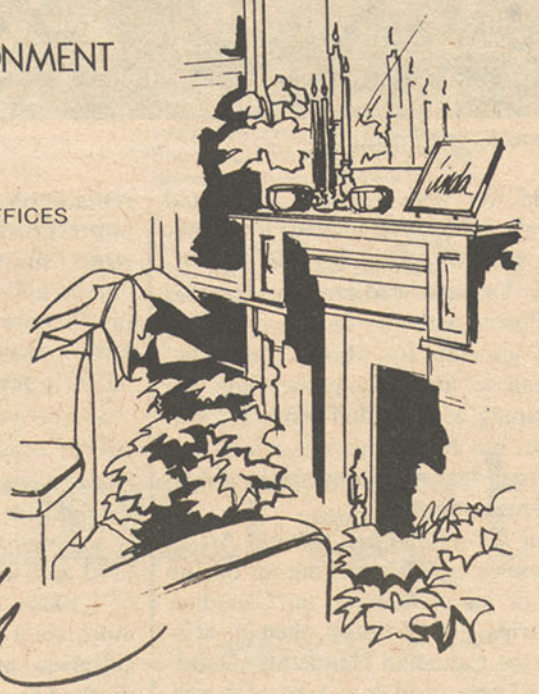

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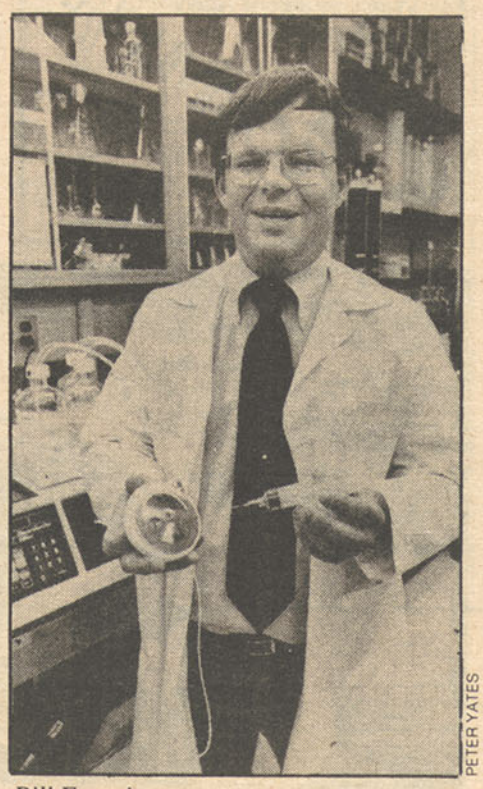
Cancer Breakthrough

Bill Ensminger combined two procedures to create a powerful treatment

When we read the national news about the U-M's Dr. Bill Ensminger and his new invention that extends the lives of liver cancer patients by about two years, we wondered how he happened to come upon the discovery. Ensminger, a U-M grad and a physician (Harvard Medical School) with a Ph.D. in cell biology and virology from Rockefeller University, is thirty-nine. He's been researching the selectivity of drugs in treating liver cancer for five years, starting at Harvard's Sidney Farber Cancer Institute and since 1978 here at the U-M. A combination of luck and perseverance allowed him to tie together various separate strands of cancer research, he told us.

At Harvard, Ensminger had developed techniques for monitoring the distribution of drugs within the liver. He soon discovered that when the drugs were delivered on target to the tumor, beneficial effects multiplied dramatically. The only way to target the drugs was to place a catheter (a narrow tube) surgically. Here in Ann Arbor he began working with Dr. John Niederhuber, head of surgical oncology at the U. Hospital. Niederhuber developed the techniques for correctly placing catheters to get the drugs to the entire liver, a technique he is now teaching to others.



PETER YATES

Bill Ensminger

A crucial element of the system, a small, implantable pump, became available to Ensminger when the president of the firm that manufactures the pump came to the U-M to talk to cardiologists. The pump had been invented by doctors at the University of Minnesota for another purpose, and about two years ago they experimented with using it for liver cancer. The experiments failed completely, however, because the researchers involved had not developed techniques for properly placing the catheter in the liver and monitoring it, Ensminger says. After meeting with the manufacturer, Ensminger immediately recognized that the pump would be of great help in his research. Niederhuber then began to implant the pumps to supply the catheter to the liver, thereby creating a self-contained drug delivery system in which the hepatic artery delivers a steady flow of anti-cancer drugs to the liver.

Because the system carefully targets the powerful drugs to the cancerous area, the drugs can be administered in much higher concentrations than with conventional chemotherapy methods. The result is both increased effectiveness—Ensminger reports reduction of the cancer in 87% of the cases he has treated—and a minimizing of negative side effects. He is confident that this form of treatment will be an important tool in developing a permanent cure for what had until now been one of the deadliest forms of cancer. As an added bonus, the patients do not require periodic hospitalization, since their referring physicians can refill the pumps in an outpatient setting.

"The first time I saw the pump," Ensminger recalls, "I knew it could be made to work. It's like a car: it's no good unless someone knows how to drive. Well, with the research I'd been doing, I had the license to drive this car."

—J.H.

An Orphan Administrator Departs

But the town's Great Lakes community remains

PETER YATES

Lee Botts

"To tell the truth, I don't feel that much a part of Ann Arbor," says Lee Botts in her matter-of-fact voice with its slight drawl, as she discusses the loss of her federal job and the prospect of moving. "But I do feel part of the Great Lakes community *in* Ann Arbor."

The Great Lakes community? In this landlocked setting? "There are seven organizations in Ann Arbor," Botts explains, "with a total of several hundred persons working on Great Lakes issues. There's the Great Lakes Basin Commission, of which I'm the chairman; the Great Lakes Environmental Research Lab; the Great Lakes Fishery Lab; the Great Lakes Commission; the Great Lakes Fishery Commission; the Great Lakes and Marine Waters Center; and the Michigan Sea Grant Program. They are university, state, federal, and international organizations. I know it sounds like there would be duplication, but each deals with different parts of the puzzle."

Botts moved here from Chicago in 1978, appointed by President Carter to head the Basin Commission, which has offices in the National Sanitation Foundation Building at Plymouth and Green Roads. "Our job," she says, "was to coordinate and monitor the water policies of eight states that share the Great Lakes basin." These policies range from water quality and the use of hazardous materials to transportation, energy, and conservation issues. Botts expected to stay at her post through two Carter terms, but his

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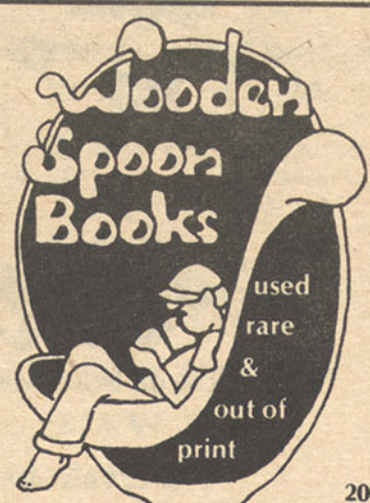

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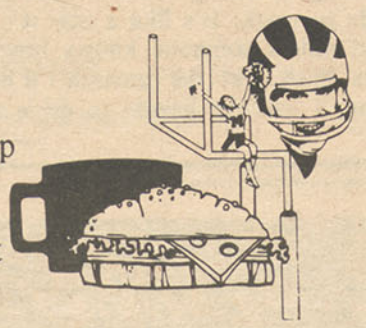

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ANN ARBORITES/continued

defeat, coupled with Reagan Administration and Congressional cutbacks, resulted in the disbanding of the Great Lakes and the five other regional basin commissions effective this September 30. Botts, who is fifty-three, has no idea what her next assignment will be because she's something of an orphan administrator, belonging to no federal agency. She has to be placed somewhere, however, because the Carter appointment entitles her to an administrative Civil Service position throughout her working career. Wherever she goes, she hopes she'll still be working in her element—water.

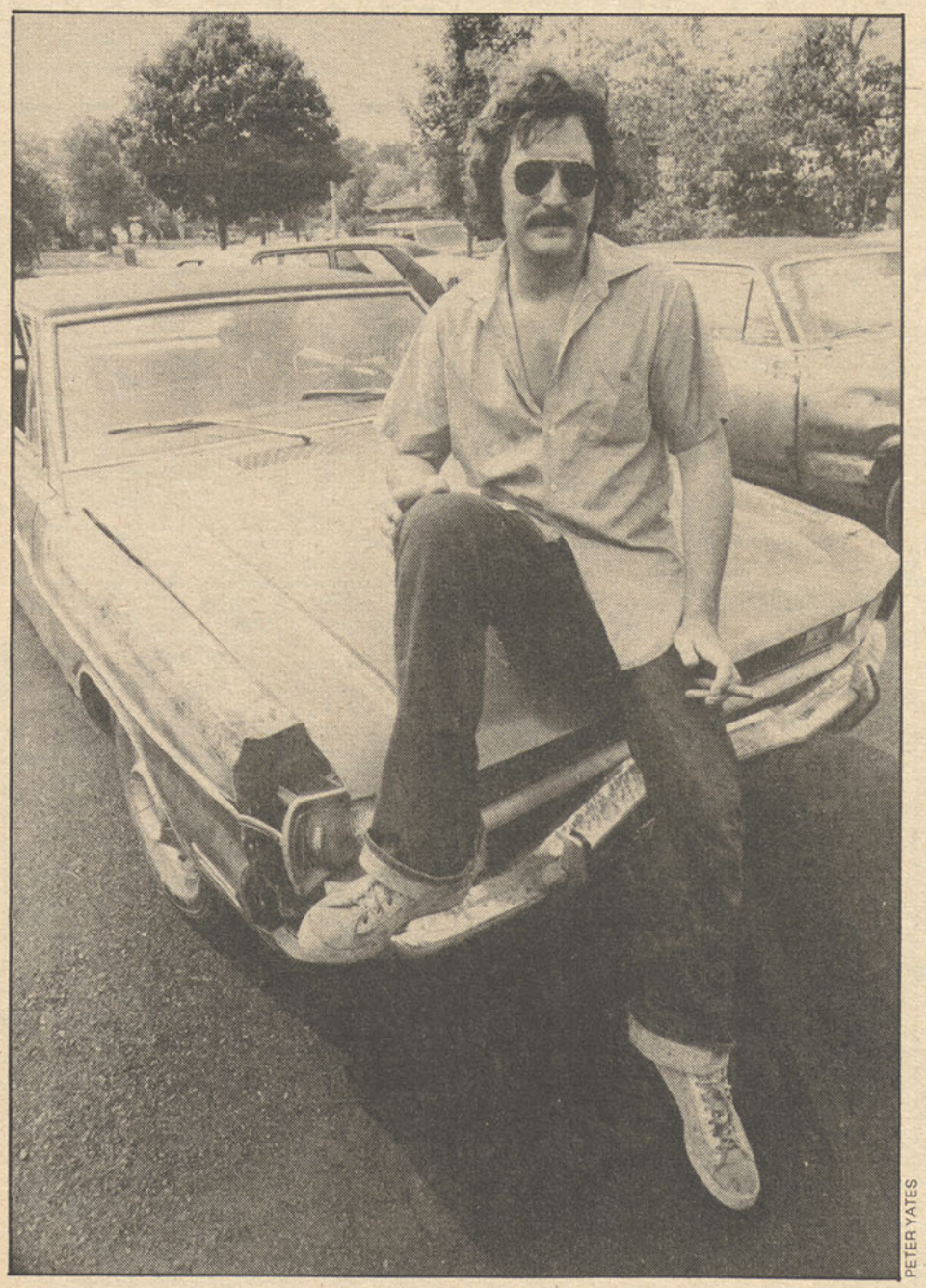
Botts grew up in western Kansas and Oklahoma during the Dust Bowl era. She remembers donning masks and watching her mother put bedsheets over doors and windows as gritty clouds whirled toward the family home. After college, she recalls, "I moved to Chicago and saw Lake Michigan and all that water. It seemed like a miracle,"—a miracle Lee Botts has never taken for granted. In the early 1950s, she fought for the Indiana Dunes National Park (a victory) and against the Pentagon's use of her neighborhood's lakefront as a missile site (a defeat). An environmentalist before there was a movement by that name, she saw her volunteer activism carry her to the editorship of *The Hyde Park Herald,* one of Chicago's most hard-hitting, progressive neighborhood newspapers. She organized the Lake Michigan Federation in 1970, and led that regional citizens' organization till 1975, when she began a three-year stint with the Environmental Protection Agency in Chicago. "It wasn't hard for me to join the government," she says, "because I think it's good to work on the same issue with different hats." She was recommended for the Great Lakes post by Carter aides who wanted to bring citizen-activists into federal regulatory agencies.

Botts deflects most attempts to get her to talk about herself rather than questions of water policy, but her speech relaxes into a musical, Prairie State twang, and her hazel eyes glow above her high cheekbones when she talks about the water battles of Chicago: how she and other citizens (some of whom chained themselves to trees) stopped Mayor Daley from taking Jackson Park's lakefront from the public; or how fishermen and airplane pilots joined conservationists to watch what shoreline industries dump or spill into the lake.

Still feeling like a Chicagoan-out-of-water as she puts her house on Baldwin on the market and awaits marching orders from Washington, Botts confesses there is one Ann Arbor institution she will sorely miss: Community High School. "My son Paul had been doing poorly in school in Chicago," she explains, "but when we moved here, I enrolled him in Community High, and he flourished. He ended up a National Merit semifinalist and enters Yale this fall. I wish my youngest son, Alan, could finish there, too." —J.W.

Drive-A-Deal Revisited

A few misfortunes later



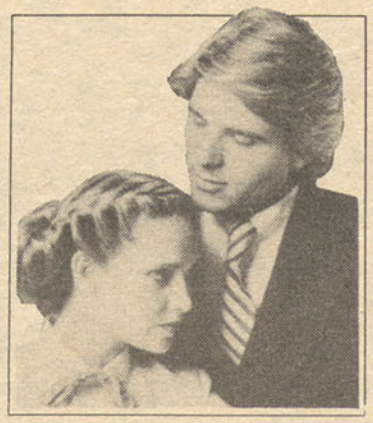
PETER YATES

Cary Walker

It's been two years now since Cary Walker began putting up his hand-lettered flyers around town: "DRIVE-A-DEAL. Rent cheep! $10 a day. 'Rusty but trusty.' Call 668-6172." We gave him a call the other day to see how the cheapest car rental agency in town has fared. "I've had a few things go wrong these past two years," the thirty-year-old entrepreneur informed us. "I started with two '67 Newports and grew up to six cars, then fell all the way back to one car, and now I've grown back up to six. I've had a few misfortunes. A few people turned out to be less than honest. Some have taken my cars and not returned them. Some have kept driving them hard until the engine seized. One person recently took one of my cars up to Sturgis, where he was put in jail for something, and they've impounded my car. I just made a deal with someone. If he'll go up and get the car, he can have it if I get the battery. It's a new battery, you see."

Walker's present stable includes a '73 Impala, a '69 Impala, a '68 Nova, a '70 Dart, a '72 Polara, and another Nova that just blew up. A typical Drive-A-Deal car has been bought by Walker for about $200, and he spends another $100 or so to get it on the road. "I do everything," Walker proclaims. "I'm the president, the secretary, the mechanic. It's a one-man show." He prides himself as a jack of all trades. "I'll do just about anything for $12 an hour," he says.

If you're inclined to use one of Walker's cars (now $12 a day with the first 50 miles free), don't put too much stock in a reservation. "If I've got a car sitting in the lot and you make a reservation for next Saturday," explains Walker, "and someone calls and says they want it right away for two weeks, guess what? They get the car." —D.H.



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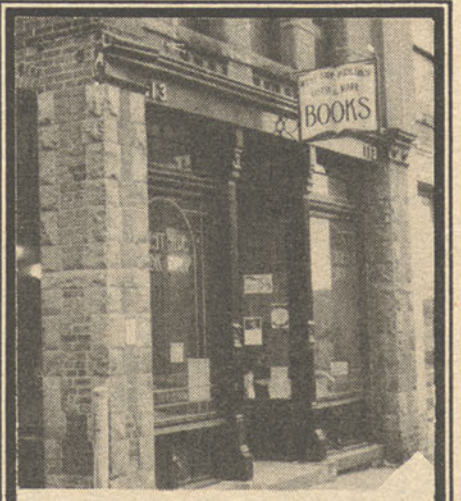

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HOW THE CUTS WERE MADE

Last September The University of Michigan entered the most difficult period in its history. The state's deteriorating economy caused an unprecedented budget shortfall, necessitating deep, hastily-made cuts of major U-M programs. Here's how top U-M administrators handled the financial crisis and how they are preparing for the future.

By DON HUNT

A need for higher salaries

Each year around the first of February Governor Milliken announces his budget, and that's when U-M officials get their first solid sense of how much money they are going to get from the state. Last year when Milliken announced a 9.5% increase for higher education, U-M administrators figured on about a $138 million state appropriation. Although they would have been happier with an appropriation that at least kept up with inflation (which state appropriations in recent years had not done), U-M administrators welcomed the extra $12 million that would result from the state's 9.5% boost. The extra money was considered essential to help raise faculty salaries in the coming year. Because of Michigan's steadily worsening economy, U-M salaries had begun to lag behind the university's chief competitors for faculty talent—universities such as Berkeley, Harvard, Yale, and Chicago. If a hefty U-M faculty pay increase weren't forthcoming soon, faculty quality could erode significantly. It's a lot more expensive to improve faculty quality of a department than to maintain it, and U-M officials knew that if they began losing top faculty, they might well never again have the money to replace them.

Maintaining a competitive faculty pay scale has enormous significance for the U-M. For over a century the university has had one of the very most distinguished faculties in the country. Extraordinarily generous state appropriations beginning in the 1870s have built up the U-M's faculty excellence. But in recent years the state's softening economy meant the U-M could no longer depend on the state to give it an economic edge in its competition for faculty. Most states were already giving their state universities more money per student than Michigan was. For several years university officials had been considering strategies about how they could maintain the U-M's high ranking in the face of dwindling resources.

The calamitous downturn

A month after Milliken's budget announcement in late January, 1980, a development unanticipated by either state or U-M officials began to unfold. Beginning in March, 1980, auto sales plummeted. The sharp downturn continued through the summer, greatly reducing the state's tax revenue and subsequently increasing the state's unemployment payments.

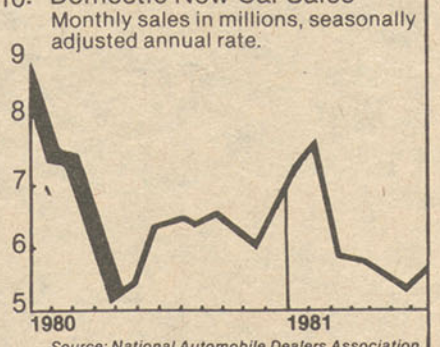
Soon after the sharp drop in auto sales, U-M officials began to hear from budget analysts in Lansing that money might not be available to pay for the 9.5% state appropriation increase. By early spring, state officials suggested the increase would only be 8% or maybe even 7½%. By early summer, as the state economy continued to deteriorate, the word from Lansing was to count on merely 6½ or 7%.

The U-M's fiscal year begins July 1, and by June of 1980 administrators felt they had to come up with a budget. They knew the state's economy was continuing to weaken. They decided they would be happy to get a 5% increase by the time the state legislature finally set the state budget, but that a more realistic estimate was 3% and that at worst, there might be no increase in state appropriations.

A key meeting of the Academic Affairs Advisory Council was held in June to firm up the U-M budget for the fiscal year beginning July 1. The AAAC is made up of the deans of the university's schools and colleges, along with the directors of the major non-instructional units such as the library system and the Institute for Social Research. Like Harvard, the U-M has an unusually decentralized mode of decision-making. Its top officials—President Harold Shapiro and Vice President for Academic Affairs Bill Frye—consult closely with the Council before making major decisions. In the June meeting the major issue was whether or not to go ahead with the badly needed 9% increase in faculty salaries, despite the deteriorating state economic picture. Given a 3% increase in state funds, U-M officials informed Council members, cuts in non-academic areas such

THE AUTO SALES SLUMP

10. Domestic New-Car Sales
Monthly sales in millions, seasonally adjusted annual rate.



Source: National Automobile Dealers Association

A sharp decline in auto sales beginning last March climaxed several years of a softening state economy. State officials, waiting for the downturn to bottom out, delayed completing the state budget until December, over five months into the U-M's fiscal year, at which time the university found itself $11.2 million short.
This spring, an equally severe auto slump has occurred, but this year the U-M has delayed making its budget, which should reduce the need for immediate major program cuts this fall.

Research Assistant: Peter Tiernan

the 9% salary increase. But anything less than a 3% increase in appropriations would necessitate more drastic budget-cutting measures, which would effect every unit in the university.

Council members debated at length. A substantial majority of the deans went along with the administration's recommendation that the 9% salary increase was worth the risk of having to make deeper budget cuts in each school if the 3% state appropriation didn't hold. Just in case the 3% figure didn't hold, Frye asked all units to submit contingency plans detailing how they would make cuts based on lower state increases of 2%, 1%, or 0% in appropriations.

By late July when the state legislature adjourned, legislators had made the unusual decision not to set a budget until the state's financial condition became clear. Everybody knew the situation was still deteriorating, but no one knew how bad it would get. In September, as state officials and legislators returned to Lansing, the word quickly drifted to U-M officials that the state's fiscal situation had become more severe than anyone had predicted. By late September it was becoming evident that the U-M would probably get fully *4% less* than the U-M's worst case expectations: 96% of last year's state appropriation.

The importance of reputation

Given that the U-M's fiscal year was already three months old, U-M officials had to do some quick thinking. They were $9 million short of the budget based on the 3% state increase. Their major concern was how to make quick, substantial cuts while still keeping a quality faculty.

Many outside of academia have the mistaken notion that budget-making for a university is less critical than for a business. While financial performance is the main direct measure of a company's performance, the key index of a university's performance is not money but academic reputation. Academic reputation is a much more amorphous quantity than profit, but just as important. Academic reputation is the sum total of the myriad impressions fellow academicians across the country have of the faculty quality at a university. Though inexact and often outdated, collectively these impressions have a crucial effect on a university's future. A university's reputation affects the recruiting of top faculty and students, affects the winning of lucrative research contracts from government and business, and affects fundraising among alumni and foundations. Building and maintaining a quality faculty is therefore university administrators' key concern. Wise allocation of always limited funds is an essential component of maintaining a top-quality university. Never in the history of the U-M had this been a bigger problem to U-M officials than last year.

Faced with a serious shortfall in operating funds, U-M administrators knew that major risks attended their handling of the crisis. If the shortfall were not smoothly handled, it could easily cause murmurings in academic circles around the country about the "troubles" at Michigan. A more important risk was in making cuts which would do long-term harm to some of the many academic units whose collective reputation formed the basis of the U-M's position as a top American university.

The initial plan

Four key figures were developing the U-M's plan for handling the shortfall in early October: President Shapiro and Vice President Frye; Frye's chief budget assistant, Robert Sauve; and Vice President and Chief Financial Officer James Brinkerhoff. Shapiro, an economic prognosticator by profession, was a propitious choice as Vice President for Academic Affairs. Foreseeing difficult financial times for the U-M, he began to prepare the university for them shortly after he took office in 1977. A tough-minded administrator with a rather formal style, Shapiro is intensely committed to maintaining the U-M's academic reputation. He saw that the U-M would have to begin trimming the size of its less central and less distinguished units and use the money saved to keep its major departments competitive with the best in the country. Enough high-level discussions on downsizing had occurred among U-M officials that when the grim financial news came from Lansing last fall, there didn't have to be a lot of debate about how to make the millions of dollars in cuts.

The person most directly responsible for handling the problem was zoologist Bill Frye, the new vice president for academic affairs. A native of rural Georgia who retains a strong Southern drawl, Frye had been LS & A dean before replacing Shapiro as academic vice president. In his current position, he is in charge of the entire U-M budget. With less than half a year's experience on the job, Frye was faced with the biggest financial crisis in the university's history. (Vice President Brinkerhoff is responsible for physical plant and non-academic personnel.)

In the short term Frye didn't have many options. The single biggest budget item, faculty salaries, had already been set in the June meeting. All units had already presented Frye with contingency budgets based on a zero increase in state appropriations. To make all the units cut further into their already austere budgets for the current year was considered too damaging. Instead, some $6 million in non-academic equipment purchases and renovations were deferred to buy time until the next fiscal year (1981/82), when all the units were told they must come up with a permanent 6% reduction in their salary budgets.

A 6% across-the-board cut was hardly Shapiro's preferred method of trimming the university budget. Over and over he had spoken to colleagues about the need to make differential cuts in order to favor the U-M's best academic units. But given the mere four weeks in which all units had to make the 6% cuts it was decided that not even the mediocre units could be expected to cut more than 6% in such a short period.

PETER YATES

U-M budget coordinator Bob Sauve, was a key figure in the budget crisis. Affable but pragmatic, Sauve has the tough job of sorting out the competing budget needs of all the U-M units. During last year's crisis, he reviewed each college's plans for 6% budget cuts and headed the committee which targeted WUOM, Michigan Media, the Extension Service, and Recreational Sports for major cuts.

Sauve's key role

It was Bob Sauve's job to talk with the deans and institute directors to see if 6% was too severe a cut to bear. The top assistant to Vice President Frye, Sauve, 51, is a central figure in high-level U-M budget decisions. Highly respected by his associates, he doesn't have the academic background typical of upper-level U-M administrators.

Although Sauve plays an extremely important role in top-level decision-making, he's not generally well known. He grew up in Ann Arbor, where his father was a mason in the U-M plant department. In 1943, when manpower was short, thirteen-year-old Bob Sauve began working parttime for the U-M as a groundskeeper. At age fifteen, he was dumping ashes at the U-M power plant from 3:30 to 11:30 p.m. He went to college at Eastern Michigan, got a masters in public administration at the U-M, and after three years in the Navy, he went back to work for the U-M in 1956 as an administrator at the Engineering Research Institute. When Roger Heyns became LS & A dean in 1958, he looked around for someone to be his administrative assistant and found Sauve. When Heyns was later named as the U-M's first academic vice president in 1963, he again asked Sauve to be his assistant. But it wasn't until Allen Smith became vice president for academic affairs in 1965 that Sauve was able to break away from LS & A and fill his present position in the Office of Academic Affairs.

Affable and articulate, Sauve is in effect the university's budget director, but he prefers the more anonymous title of assistant to the vice president for academic affairs. He explains, "It seems to me that I can do my job best if I do it in a very low-profile, low-key way. I don't make the decisions. I just do the staff work, working up the alternatives."

Although budgets are his business, Sauve's job doesn't involve a lot of fancy calculations as he works on the U-M's $250 million general fund budget. Rather, he acquires a complex perspective on university priorities by keeping in close contact with many key people. "I've never liked numbers in my whole life," he laughs. "But that isn't how you normally make your decisions anyway. You check around and see how folks [mostly deans] are feeling about things. We've got an awful lot of good people in the schools and colleges who know their schools very well. And after you've been around for a while, you get to know whose judgment you want to trust."

Sauve's operating style has kept him in the background, but among top U-M decision-makers, his input is important. Says President Shapiro, "Mr.

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Sauve is a tremendously valuable person. He has an enormous institutional memory. And he's a very straightforward, thoughtful person. I believe the deans have come to place an enormous amount of trust in him."

Sauve remembers agonizing most of all last October about whether the 6% across-the-board cut was more than many units could bear. Consultation with the various deans and directors led him to believe that the 6% cut could be handled, but he still worried that such a hefty cut might cause some units to conclude that they would have to terminate tenured faculty to make it work, a prospect the administration wanted very much to avoid. "We weren't ready yet," Sauve says, "to fight a tenure battle."

The October 15 letter

Once Frye, Shapiro, and Brinkerhoff agreed to Sauve's recommended 6% across-the-board cut, Frye sent the U-M deans a carefully worded five-page letter outlining what steps they should take to handle the financial crisis. He explained that the university was likely to be $8.2 million short in funds, but that he would require $9.2 million in cuts for the next fiscal year in order to have an extra one million dollars to distribute among critically affected academic units. He asked all units to provide Sauve no later than November 19 with plans for cutting their 1981–1982 budgets by 6%. Frye added an incentive to meet the four-week deadline by freezing each unit's hiring until its 6% budget cut plan had been approved.

In his October 15 letter, Frye went on to stipulate to all the deans that no unit could make cuts by reducing the number of students taught because the university badly needed the tuition revenue each student would pay. He further advised against the expedient but shortsighted practice of deferring research equipment purchases rather than trimming the salary budget. The key thing to protect, he went on, was a unit's research and scholarly programs —the keys to the university's reputation.

Beginning just ten days later, October 27, with the Business School dean's prompt submission of his unit's budget cuts, some thirty-eight unit plans landed on Sauve's desk over the next five weeks. Predictable grumbling and warnings prefaced some of the plans. The Music School dean wrote, "I want to emphasize that if the School of Music must withstand the full 6% reduction, there will be a significant, noticeable deterioration in the quality of a music program which is recognized at all degree levels and within all departments as being nationally distinguished." The Law School dean asked for forgiveness of $111,500 of the $201,780 he was being asked to cut. He argued that the school's already unsatisfactory faculty-student ratio would grow even higher if relief were not forthcoming. The acting dean of LS & A, John Knott, asked that non-academic and temporary instructional appointments be exempted from the hiring freeze because "we have managed so far with stop-gap measures, but are finding it increasingly difficult to function."

Hansford Farris, acting dean of the College of Engineering, was the most forceful in his plea:

> By virtually any measure you may wish to use, the College is one of the most productive units of the University. . . . We have had a long tradition of outside-funded research; indeed, this pattern may have led the University Administration to believe that we are self-sufficient. We followed this path because we recognized the fact that direct support of research by the University —or by the State of Michigan—would never be adequate in the area of high technology. . . . Success in this operational mode now gives us grave concern if we are to be penalized for this very success. . . . We are now seeing a loss of morale among our research leaders who are asking, "Why should we do this any longer?" and this change in attitude is a cause for worry. . . . Many of our faculty are in a seller's market. They are capable of moving in the engineering world where there are ready employment opportunities for their talents. It differs radically from the non-technical graduate's environment for employment. . . . This potential mobility is a threat to our survival. . . . In a recent survey by Donald D. Glower of Ohio State, our engineering school ranks 3rd in the country. The demand for our graduates continues to be high, as does our enrollment. The Time for Engineering is Now and we encourage you to recognize our strengths. If we lose now, we are lost for years to come.

Vice President for Academic Affairs Bill Frye is in the hot seat when it comes to deciding which departments will be abolished. He will not target units for discontinuance, but his private nod is needed before a college is likely to move publicly to start discontinuance proceedings. Frye also makes the final formal recommendation to the Regents that a department be abolished.

The effect of the cuts

By mid-December, the plans from each college and administrative unit were all in. Sauve rejected a few plans because they involved cancellation of courses or cuts in equipment. Most plans contained a combination of cuts. Health and science schools such as the Medical School and Public Health shifted as much of their salaries as possible to sponsored research funds, a move that tended to increase faculty/student ratios. Most colleges terminated various lecturers and instructors. Some faculty were shifted from twelve-month to nine-month appointments with commensurate cuts in pay. Some forty clerical workers in academic units were terminated. Empty faculty positions created by retirements in LS & A, Business Administration, Dentistry, and Library Science were left unfilled. Some thirty other academic positions would remain unfilled indefinitely. LS & A eventually decided to cut the budget of the Botanical Gardens almost 40%, which meant layoffs for five of its eighteen-member staff.

When U-M administrators finally formed the 1981/82 budget, four colleges' pleas for relief had been heeded. LS & A had its $2.2 million in needed cuts trimmed by $300,000. An additional $340,000 one-time-only grant was later added. The Law School's $202,000 quota was cut to just under $40,000. Pharmacy's $73,000 in planned cuts had been dropped to $36,000. Engineering was the big winner; its $629,000 toll was completely erased.

No one can assess this early how much damage the extensive 1981 cuts will do to the university. Some effects will be indirect. For example, with fewer support staff than ever, many professors will have to devote more time to routine administrative activities at the likely expense of teaching and research. The amount of clerical support given U-M faculty is already low compared with many other top universities; it could be a factor in a top professor deciding to move elsewhere.

The hiring freeze, which still continues for many faculty positions, will definitely hurt. By not being able to fill empty academic positions, a department is like a pro team barred from drafting new players.

Still another blow

In early December, the U-M was dealt yet another financial blow. The final state appropriation signed by Milliken turned out to be one percentage point lower than the 4% reduction U-M officials thought they would get. The final impact of these changes was an extra $3 million shortfall for the university. Over the past half year, units had already formulated four successively smaller budgets for the ongoing fiscal year, so U-M officials decided it would be devastating for morale to go back to the units and ask them to make up yet another $3 million. But alternative options were not easy to come by, because virtually all non-critical maintenance projects and equipment purchases had been deferred.

U-M President Harold Shapiro, an economic forecaster by profession, began preparing the university for downsizing back in 1977 when he first became Vice President for Academic Affairs. Shapiro vows to make every effort to retain tenured professors from discontinued departments. He'll even consider retraining or reassigning them administrative posts.

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Frye quickly decided that the best way to get the extra $3 million was by cutting deeply into the budgets of a few selected non-academic units, in effect dismembering major parts of their operations. Frye asked Sauve to head a committee made up of five other central U-M administrators to look carefully through the U-M line-item budget and seek out units of less central relevance to the academic heart of the university. Frye remembers his decision this way: "I asked the group, who were very experienced, 'You've got to help me because I'm new here. I don't necessarily know how much we can cut out of these support programs. So give me *something*. Not that you're going to make the decision, but I've got to get started. Give me a hypothesis.' "

Although Frye asked for "hypotheses," all the units the Sauve committee targeted for cuts actually ended up being cut. Four of the five recommended amounts were, in fact, the very amounts the units were finally cut. Only the Recreational Sports Program received an appreciably different cut from what the Sauve committee had suggested.

	Sauve Com.	Final Cut
CRLT*	$100,000	$100,000
Mich. Media Extension Service	$200,000 $1.2 mil.	$200,000 $1.2 mil.
Rec. Sports	$250,000	$130,000**
WUOM	$100,000	$100,000

*Center for Research on Learning and Teaching.
**The difference from the Sauve Committee amount was made up in part by increased users' fees.

The Sauve Committee had to act quickly; its recommendations were due in just a few weeks. Collectively, the members had as good an overall perspective as one could expect about the relative value to the U-M of its component parts. Nonetheless, the committee did not have the time to fine-tune its recommended cuts. "In some cases," recalls Sauve with his characteristic candor, "I suppose we ended up by pulling a precise number out of the air."

The most drastic cut proposed by Sauve's committee was of the Extension Service, which provides classes for non-U-M students in Ann Arbor and other Michigan cities. The $1.2 million in recommended cuts (out of a total budget of $1.9 million) gutted large portions of the unit. (A later review recommended that the Extension Service be abolished as a separate unit and that individual colleges within the U-M be made directly responsible for off-campus instruction. The final resolution of the matter is still under consideration.)

Even though time was short, Frye clearly did not want to recommend such major damaging cuts to highly visible U-M units without some sort of independent review process. For this he turned to the Budget Priorities Committee, an advisory committee to the administration's budget makers. The BPC was established a decade ago to give more faculty input into central administration budget decisions. Its dozen or so faculty members are chosen by the Faculty Senate, its two student members by the Michigan Student Assembly, and its central administrators by President Shapiro. Meeting every other week, with a day-long fall retreat for a comprehensive budget briefing by U-M budget officials, the BPC members are able to develop a fairly sophisticated overview of the complex U-M budgeting process.

Frye appointed six-member subcommittees from the pool of BPC members to review the Sauve Committee's recommended cuts. The subcommittees were not asked to come up with independent recommendations for cuts, but rather to assess the impact of the Sauve Committee's suggestions. Told that time was running short and that $3 million quickly had to be found somewhere, each subcommittee (one each for The Center for Research on Learning and Teaching, Michigan Media, Recreational Sports, and the Extension Service) was sent on its way, with Sauve's staff serving as support. Even though there were undoubtedly forces operating that would incline each subcommittee to approve the Sauve Committee's recommendation,

Geography Chairman John Nystuen is outraged at how the university went about abolishing his department. He believes that once the public announcement was made to review Geography for discontinuance, abolition of the department was practically a *fait accompli*.

Frye's use of the subcommittees was nevertheless something of a gamble. If the subcommittees came back with substantially less in recommended cuts than had the Sauve Committee, it could have been awkward for the administration.

Subcommittee members contacted were unanimous in their view that there was no administration pressure to rubber-stamp the Sauve Committee's recommendations. But as Education Professor Charles Lehman points out, the subcommittees had to work under substantial time and staffing constraints. Information, he says, was primarily acquired through hearings, and quite frequently the subcommittees "took testimony as evidence." Few subcommittee members even took tours of the unit they were considering cuts for, which led many who worked in these units to feel that the people reviewing their operations for substantial cuts

LS&A Associate Dean Eric Rabkin was the person who recommended to the college's Executive Committee that Geography be abolished. Before Geography was openly discussed as a candidate for discontinuance, Rabkin presented committe members the case of mythical "Department Omega," which resembled the Geography Department.

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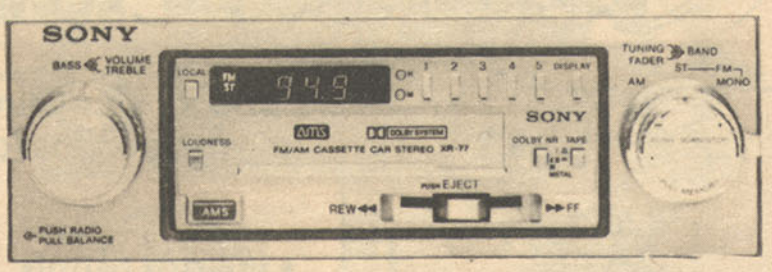

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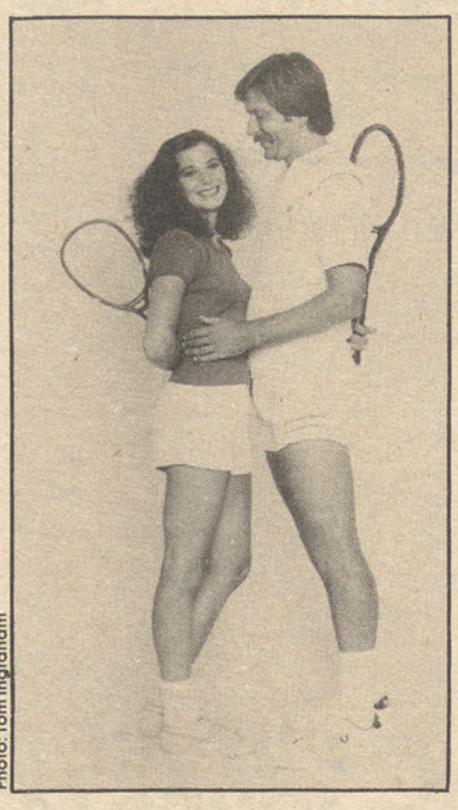

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didn't fully appreciate what the unit really did.

Staffs of the units whose budgets were slashed were bitter. They typically felt that by starting out with a proposed cut for the unit, the subcommittees began with a bias. This supposition is plausible. Subcommittee members, mindful of the crisis facing the U-M, must have realized that by concluding that a targeted unit should not be cut the proposed amount, they would add to an already difficult situation by necessitating a fresh search for still other budget cuts.

There is general acknowledgement from President Shapiro on down that the many cuts made during the 1980/81 budget crisis were not as wise as they could have been under less time pressure. "There just wasn't time that good planning would require," Frye later commented. Though the cuts will obviously damage the U-M in many ways, administrators generally feel that the crisis was handled well, particularly if compared with the situation at Michigan State. Faced with a comparable financial squeeze, M.S.U. managed to attract national attention due to its heavy-handed efforts at trimming its budget. Says Shapiro, "I'm quite proud of what has happened at the university. Not because of anything I did, but because of the fact that the university community responded in a very positive way. I think that helped a lot."

Geography's demise

The morning of January 26, 1981, Geography Chairman John Nystuen went to talk with LS & A Associate Dean Bob Holbrook about some changes in Geography Department funding. Holbrook told him that LS & A Dean John Knott wanted to be in on the discussion, so they walked over to the dean's office. Knott proceeded to tell Nystuen that the LS & A Executive Committee had decided to appoint a committee to review the Geography Department for possible discontinuance. Nystuen was astounded. He knew how damaging to the morale and reputation of his department such an open review would be, and he begged Knott to delay the announcement until he could defend the department before the Executive Committee. Knott, who had already okayed the decision to review the department with Vice President Frye, refused. He told Nystuen the announcement had already been delivered to Information Services, the U-M's public relations arm, which would make it public in a few hours.

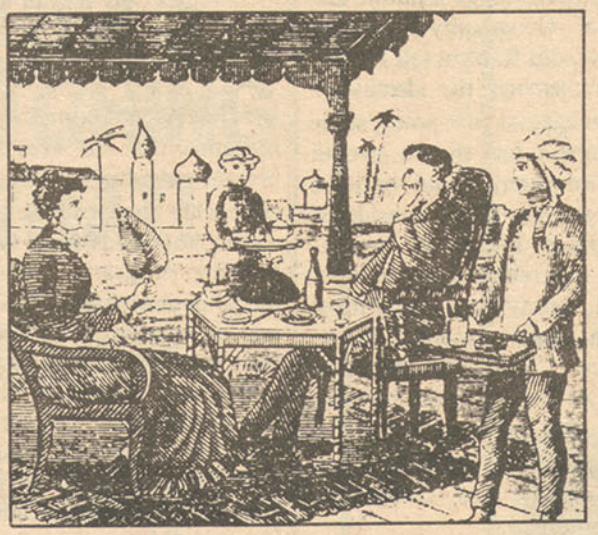
By the time Nystuen had gotten back to his office, he had already received a letter simultaneously delivered to all LS & A chairmen informing them of the review about to get under way for abolishing Geography. That review process, handled first by a specially appointed LS & A committee, would take Nystuen through six agonizing months before Vice President Frye's formal recommendation to the Regents in June that Geography be disbanded.

When Knott first told Nystuen of the impending review, Nystuen didn't realize that the bitterly fought, time-consuming Geography discontinuance hearings were not likely to save the department. U-M administrators were not about to let a college's executive committee inflict severe damage on a department and possibly on the university's reputation by announcing discontinuance hearings unless they were reasonably confident that the department would, in fact, be abolished. In the case of Geography, Dean Knott had held extensive private discussions with Frye before a final LS & A decision was made, explaining in detail to Frye the rationale for axing the department. Only after Frye gave his blessing did LS & A go ahead with the review. Major positive revelations about the department were all that could have averted discontinuance.

Reviewing Department Omega

The process of considering Geography for discontinuance had actually begun in August, 1980, before LS & A Executive Committee members fully realized the severity of the university's financial condition. For some time it had been known that if the LS & A College's salaries and support budget were to remain high enough to keep its top departments competitive, some departments would have to go. Eric Rabkin, LS & A associate dean for long range planning, had the job of targeting programs and departments for possible discontinuance. Out of the list of candidates, Geography stood out to him as the most logical candidate. The department was not particularly popular among students, and it had a number of faculty who were well below the LS & A norm in research productivity. The department's several top-flight tenured professors could readily be assimilated by related departments such as History and Political Science. Rabkin was not the first person to target Geography as a prime candidate for discontinuance, but he was the one who formally proposed abolishing the department before the LS & A Executive Committee.

Rather than risk the damaging disclosure that Geography was being seriously considered for abolition, Rabkin devised a profile of "Department Omega" which Executive Committee members were asked to consider. He created his profile of Department Omega by slightly altering aspects of Geography's actual situation, making it appear a somewhat less likely case for discontinuance than it really was. He described the department as having more tenured faculty than it had and stated that their possibility for assimilation in other departments was more remote than in reality. He also changed student enrollment figures to make the department look more popular with students than it was. By making Department Omega a tougher case for discontinuance, Rabkin and Knott could feel more certain that if the



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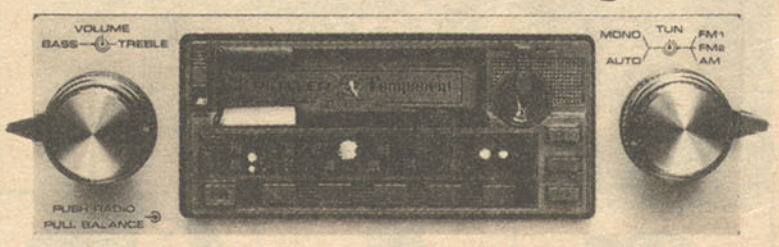

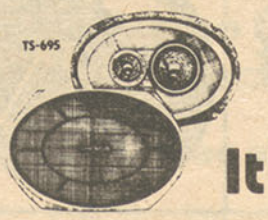

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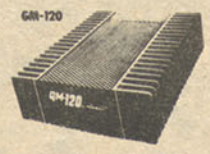

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Executive Committee agreed Omega should be abolished, they would also agree Geography should go, once its identity was revealed.

Not until December 4, less than two months before the College's public announcement of Geography's discontinuance review, did Rabkin tell Executive Committee members the identity of Department Omega. At that point, some committe members felt that a proper decision on Geography could only be made if Geography were considered along with other LS & A departments. Rabkin proceeded to create other slightly altered, anonymous department profiles, which Knott presented in the next Executive Committee meeting, December 11. At the following meeting on January 8, 1981, after extensive discussion, the Executive Committee concluded unanimously that Geography should be discontinued.

What especially distresses Geography Chairman Nystuen about the Executive Committee's decision-making process is that it did not attempt to get current information from the department during its deliberation. A major reason given for discontinuing Geography had been that several leading professors had left the department in recent years and that their younger replacements had not been very productive. Nystuen feels that proper scrutiny of these assistant professors' recent work was lacking. Furthermore, says Nystuen, the Executive Committee used data suggesting that the cost per Geography student was unusually high, when, in fact, it was average. Whatever the merits of Nystuen's specific complaints, a number of faculty members have been troubled by his underlying charge that the department did not have a chance to defend itself before the decision to review for discontinuance was made. Nystuen is further outraged that he and his departmental colleagues had to spend six grueling months trying to save their department, when in retrospect it seems to him extremely unlikely that the department would have been kept no matter what they said.

What made the Geography discontinuance proceedings especially controversial around the university is that even though the department's overall faculty quality had declined in recent years, it was still one of the country's top dozen or so geography departments, according to at least one rating. There are other U-M departments that don't rank nearly as high.

Although many factors were carefully considered in deciding to discontinue Geography, one basic factor was probably crucial: Geography's relative insignificance in contributing to the U-M's national reputation—particularly among the top Ivy League schools, many of which don't even have geography departments. Even if LS & A had decided to allocate the money to rebuild Geography to its former glory, the gain in national reputation would be small compared with the gain from building the strength of a department like Physics, an LS & A department which is not one of the top ten in the country but which is presently being beefed up. In the final analysis, Geography was probably doomed by its relatively minor potential role in the academic reputation battle.

The future

U-M deans and administrators generally recognize that the 1981 budget cuts represent only the beginning of a long process: what some call the "internal reallocation" of funds from lower- to higher-priority programs. Almost certainly, more departments will be eliminated, and quite possibly an entire college will have to go. Special reviews are currently under way in several U-M colleges to consider whether discontinuance of departments should be begun. Reviews are also being made of peripheral services such as counseling and admissions, to see if consolidating services could save money.

Given the negative climate created by the Geography discontinuance proceedings, one might conclude that it would be better to target all the cuts that need to be made and get them over with in a couple of years. Frye disagrees with this approach. He points out that discontinuance proceedings are enormously time-consuming for administrators and faculty alike. Only so many reviews, he says, could be carefully considered at the same time. Frye also would be concerned about the psychological effects of clustered cuts. He explains, "I'm not so sure that the trauma to the institution might be greater if this cluster [of cuts] were too large, because it could seem like an Armageddon." The program reduction process will therefore likely extend over the next five to ten years.

The needed cuts will likely lead to a more centralized administration of crucial U-M decisions. Without Frye's private blessing, a dean isn't likely to go ahead with the discontinuance of a department. As Frye sees it, "I think it's inevitable that when you get into this period in the history of the institution, to some degree our historical decentralization is going to be compromised. There's going to be a greater necessity for the central administrative officers to work with the deans even when you're dealing with units internal to the schools and colleges. My own intention is not to tell them what they must do. But I hope they realize that I have got to be convinced before I am going to support a recommendation to the Regents. I also hope that when I see a possibility for cuts that perhaps a school is not looking at closely, I'm going to be pushing them to look very carefully at that program. Again, I hope it would be by influence rather than by directive."

Shapiro sees the amount of centralized decision-making as a function of how well the individual colleges are able to reallocate their resources. He points out, "A good deal depends on how the units respond to the challenge. The more creatively they respond, the less likely will be the need for more centralized control. On the other hand, if they don't respond, we can't ignore our responsibilities."

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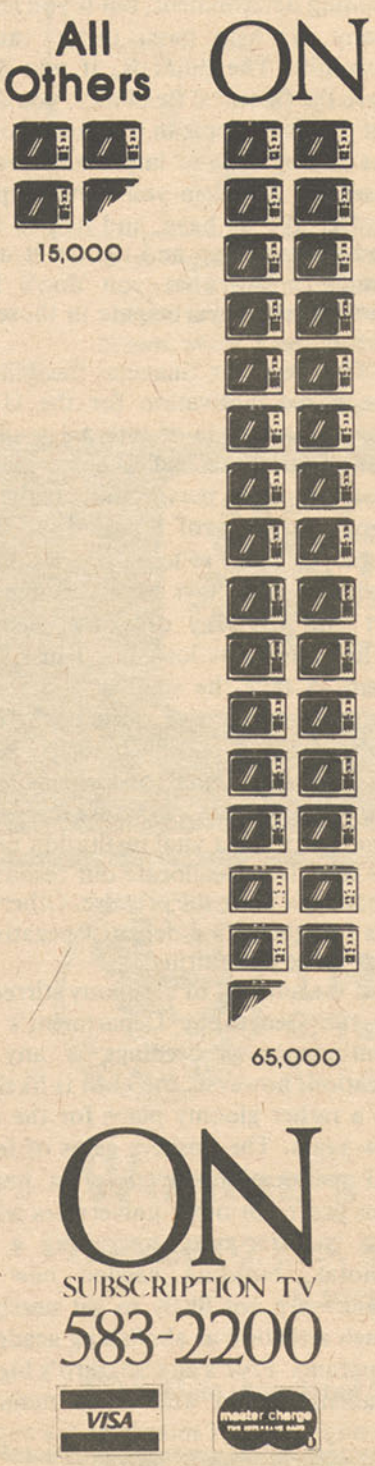

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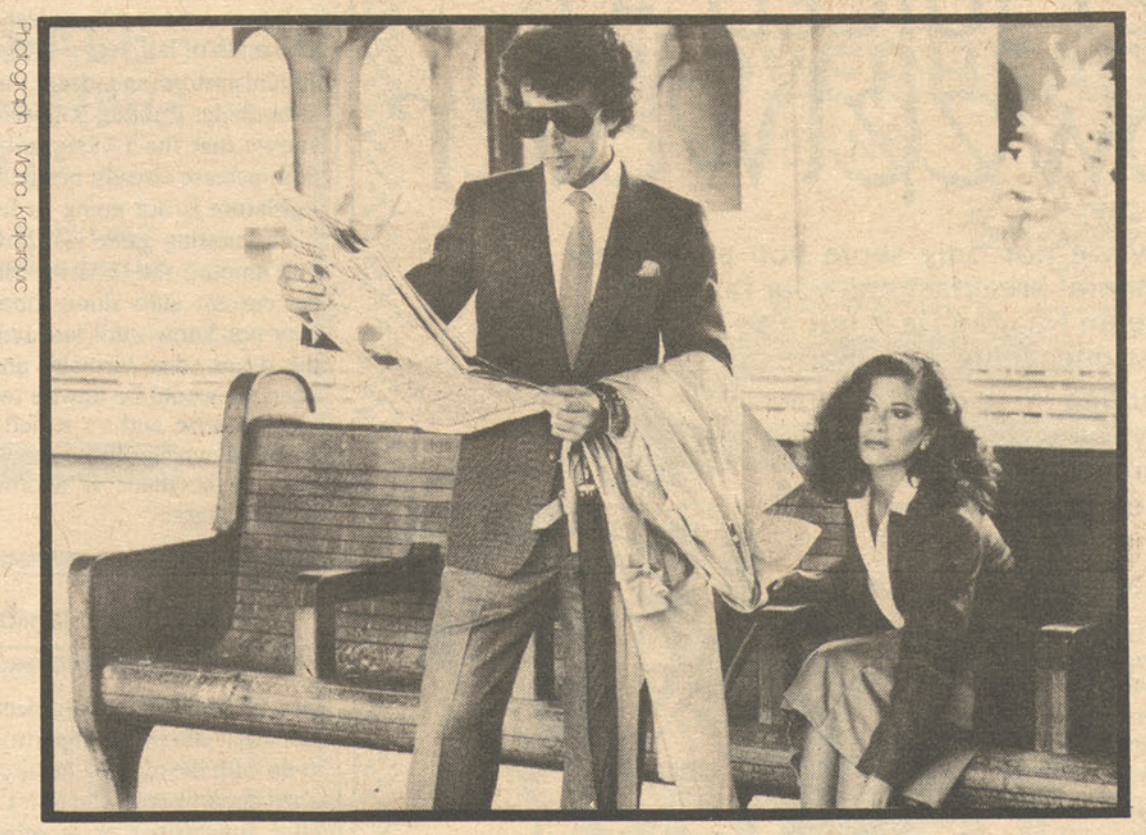

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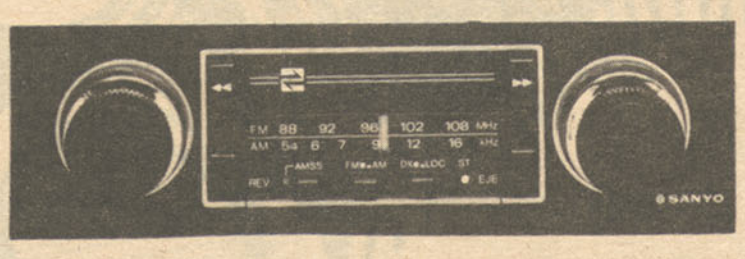

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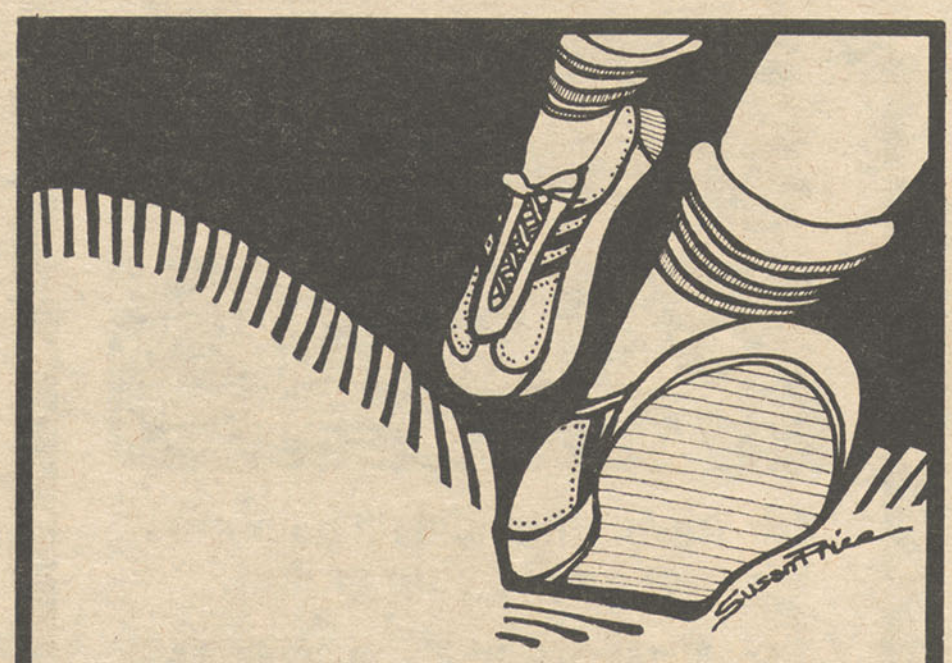

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The coming academic year is not likely to bring as many cuts as last year. In the aftermath of last year's difficult cuts, top administrators and deans have decided to let things stabilize. Officials have long known that the 12.5% state appropriation increase already passed by the state legislature is not going to hold up, but it's a guessing game just how far under that amount the U-M will finally get. If the current auto slump doesn't end, it may not know until late fall. This year the deans were virtually unanimous in saying it would be unwise to follow last year's course and set a hefty salary increase around which cuts would again have to be made if another financial crisis emerges.

The tenure problem

One of the stickiest problems the U-M faces as it eliminates departments is what to do with the tenured faculty from abolished departments who don't find jobs at other universities or at other U-M departments. The issue is highly sensitive because it could bear directly on the U-M's national reputation. If word gets around that the U-M is tampering with the hallowed institution of tenure by dismissing tenured professors, the result could be substantial problems with future recruiting as well as with internal morale. The basic U-M strategy is to try hard to get allied departments to accept as many of the orphan professors as possible. Frye remains vague about how much pressure the central administration will put on a department to adopt an orphan professor. "We may put pressure on them," he says, "but it may finally be their decision. It's not clear, but I think we could override a decision if a department chooses not to accept someone by capricious or arbitrary grounds. If the grounds are highly legitimate as to the standards of the department, we would have to support the decision. If the standards were more capricious and arbitrary, in the sense of 'Well, we just don't want that person in our department,' then I think we would have to get into some good and careful discussion. I hope it wouldn't finally come down to who makes the decision. I hope it will be through a matter of dialogue and influence and cooperation."

Frye speaks of a willingness for the university to accept the short-term costs of carrying an orphan professor through retirement in order to realize the long-term savings of abolishing a department. Shapiro echoes this sentiment but says it has limits: "We intend to make every effort to keep tenured people—from reassignment to retraining to possible consideration for administrative posts if something's suitable. Since we don't have much experience with it, I can't claim that I know all of what would happen."

Would mass dismissals of tenured faculty be considered unacceptable to the U-M? "Certainly undesirable," says Shapiro. "But the possibility that there may be no acceptable alternative employment after a unit is closed cannot be ruled out."

A dynamic process

The major issue in administrators' minds is whether the U-M can go through the next decade remaining the distinguished institution it has been for so long. Bob Sauve describes the dynamic process involved in remaining a top university: "We do our best around here to allow ideas to percolate. We don't start them at the central administration. They're started down in the schools and colleges. The Physics Department says, 'Hey, the area of breakthrough in the next ten years is high-energy physics. We've got excellent people in that area, but if we had a couple more, we'd be in the forefront.' So there is a question: do you want to invest some money in this really hot area? There are a whole lot of things like that that are always going on. If they're not going on at the university, we're in big trouble. Then you've got yourself Podunk Tech, where they're teaching the same damn thing every year. That's not the University of Michigan. You can never be right on the cutting edge of every new exciting development, but if you let too many of them pass, things can go downhill. The point is, if you don't have the financial flexibility, you don't get the new people in who keep you on the cutting edge of important areas of research. So when you tighten up the budget like we have, and tighten it up and tighten it up and tighten it up, it simply means that you don't have enough left to participate in those opportunities."

This need for financial flexibility is the prime motivation for the U-M's ongoing program of internal reallocation. Both Frye and Shapiro seek to cast a positive perspective on the unhappy prospect of hundreds of U-M employees likely to lose their jobs in the coming years. Says Frye, "When you get into the fray of reductions, the 'why' often gets lost. But I just don't want to take the simplistic view that we're in a negative period where all we're doing is cutting budgets. We're in a developmental period where we don't have all the resources it takes to continue to be a vital institution unless we selectively reallocate our resources. That's got to be the premise. Otherwise it's fraught with a defeatist negativism that we're just cutting."

If the amount of acrimony stirred up by the Geography Department's discontinuance proceedings is any indication, however, the U-M is likely to be a rather gloomy place for the next few years. The positive gains of internal reallocation—keeping an important professor other universities would like to lure away, recruiting a top scholar, building needed new lab space—are not likely to get nearly as much attention as abolishing academic programs. Frye's and Shapiro's biggest challenge could well be to maintain faculty and staff morale as the cutting process continues to unfold. □

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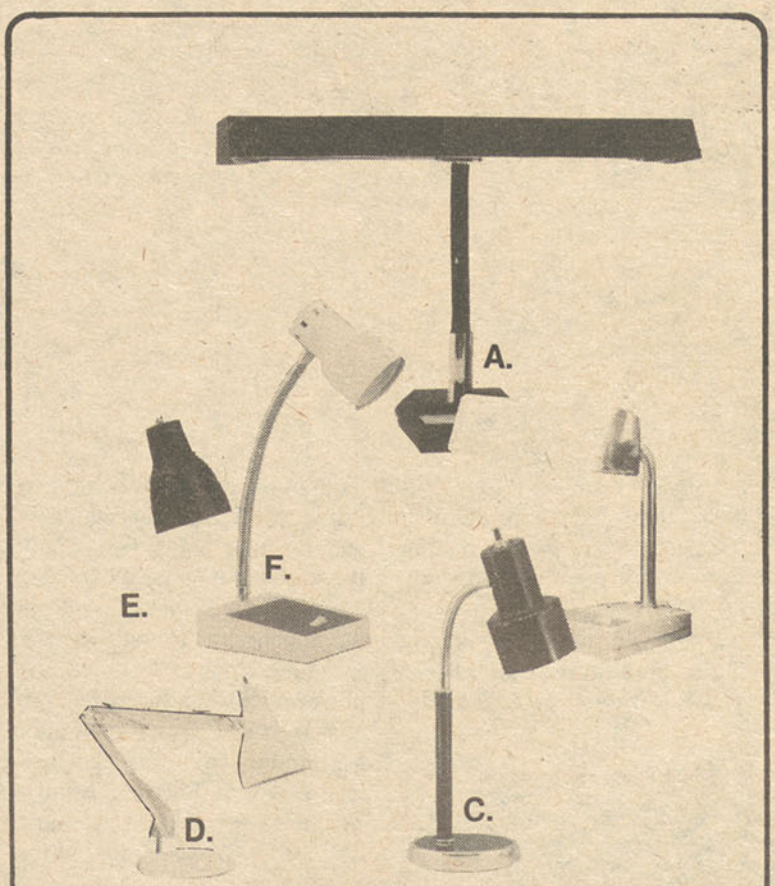

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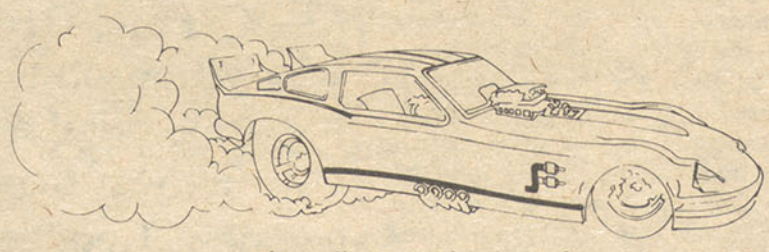

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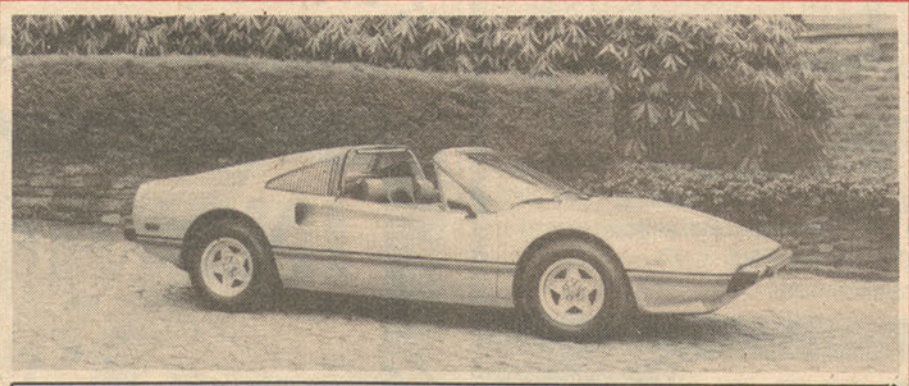
The signal changed. Swinging right onto Washtenaw Avenue the Porsche and Jetta accelerated hard, dodged past a slow-moving Honda Accord, and shot onto the southbound US-23 entry ramp. I followed at a constantly-increasing distance. By the time my Pinto had climbed the uphill circle onto US-23 south, the Porsche and Jetta were already lost in the traffic ahead. For a second the two cars reappeared, nose to tail, pulling briskly into the passing lane. A second later they were gone, vanished over a hill in the direction of I-94.

Tailing the technical department of *Car and Driver* isn't easy. For twenty-six years *Car and Driver* has celebrated all the pleasures of driving, but especially the pleasure of driving fast. The 725,000 car buffs who buy the magazine dream fondly of the 1960s, when gas was cheap, emissions standards non-existent, and even Ramblers could be had with a 400-cubic-inch V-8. Their collective nightmares revolve around the 1973 Arab oil embargo, which introduced Americans to conspicuous conservation, high-priced gas, and the 55-m.p.h. speed limit. The editorial staff of *Car and Driver* HATES the 55-m.p.h. speed limit. In September 1977, thirteen months before leaving New York City for Ann Arbor, its editor/publisher called on his readers to violate collectively "the 55" as a political demonstration against "the anti-consumer, anti-automobile bleeding hearts." The slogan was "Vote with your foot!"

On this particular June afternoon *C/D's* technical department—Don Sherman and Csaba Csere—were making their votes count out on I-94 west. Sherman, *C/D's* technical director, was driving the Jetta; technical editor Csere was in the Porsche. During the 20-mile drive to Chrysler's proving grounds near Chelsea, neither one was ever again in sight, at least not from my aging Pinto wagon with a top speed of seventy. Fortunately, keeping up with the two engineers proved unnecessary: Chrysler's proving grounds are so large (six square miles) that it's impossible *not* to find them. Picking the wrong exit just put me at the back gate. Circling the twelve-foot-high fence to find the main entrance cost time, however, and waiting for the track to dry after a brief rain cost more. It became clear that getting a detailed look at *Car and Driver's* testing methods would have to wait for another day.

Car and Driver is distinguished among the four major automotive monthlies—*Road & Track, Motor Trend,* and *Hot Road* are the others—by its literacy, by its taste for controversy and its brisk, readable prose. "What we are among the car books is literate and crazy," explains managing editor Don Coulter. "Our strong technical tradition lets us get away with it."

Ten years ago, however, the technical side needed some beefing up, and that was where Don Sherman, then twenty-five, came in. When Sherman was hired as technical editor in 1971, *C/D's* auto test instrumentation was down to a tire-pressure gauge, a tape measure, a device for drawing curves, and a photograph of a stopwatch. (The photo was used to lend an air of sophistication to the published test figure, Sherman says.) He began by ordering a real stopwatch. An Iowan, Sherman has a wholesome, farm-boy look about him that may explain his reputed ability to talk his way out of speeding tickets. To *Car and Driver,* however, his main attraction was the background in instrumentation he had acquired during a U-M engineering master's program. Sherman set to work, and by the time he handed routine testing over to Csaba Csere in 1980 he had assembled ten thousand dollars' worth of computerized test equipment, all neatly packaged in a large gray suitcase.



PETER YATES

'Car and Driver' provides its readers with product news and hard test results, but it also invites them to share in the pleasure of driving endlessly new, frequently exotic automobiles, often at illegal speeds.

Back at the Chelsea proving grounds a week after my first visit, Csaba Csere reached into the suitcase for a dinner-plate-sized suction cup, spat on the fender of a new Pontiac J-2000 station wagon, and wiped an area clean with his handkerchief. Pressing the cup firmly against the fender, Csere worked a small pump to anchor it securely, then clipped on a short tripod. The tripod supported a trailing boom, and the boom forked to mount a "fifth wheel"—a small bicycle wheel—alongside the white car's left rear fender. "It's quite stable," Csere volunteered. "We've had it on race cars at 180 miles per hour with no problems."

An intense thirty-year-old with two engineering degrees from MIT, Csaba Csere is a Cleveland native whose name (which is Hungarian) is pronounced "Chabba Chedda." Csere came to *C/D* from Ford Motor's advanced engine engineering department a year ago at the urging of his Lake in the Woods neighbor, Don Sherman. Like Sherman before him, Csere had no prior training as a writer, and he considered *C/D's* offer for quite some time before making the move. "I finally decided I wanted to do it," he had explained earlier. "It's a tremendously fun job, just an *immensely* fun job. It has to be, because we don't get paid that well, and we

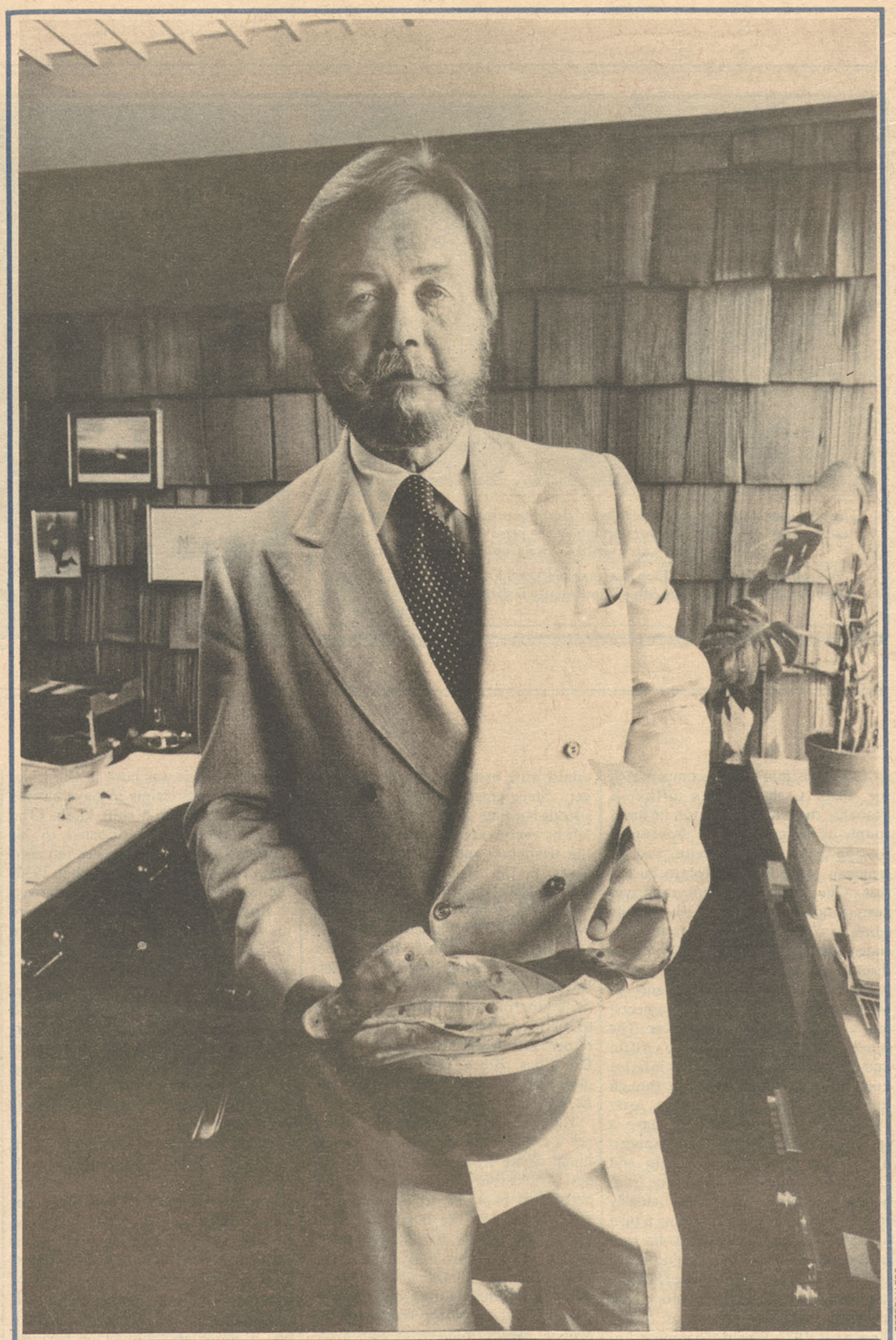
work real long hours. You either like it, or you have no business being here."

Csere finished the test-gear setup by running a wire from the fifth wheel to a small computer carried inside the car. As he ran through a demonstration acceleration test for me, the printer obediently whirred time, speed, rate of acceleration, and distrance covered onto paper tape. I was then evicted, Csere explaining that a passenger's weight affects performance adversely. For the same reason testing is done with air conditioning off and all windows closed, even on a warm June afternoon like this one. For the next half hour the Pontiac hummed up and down the 8000-foot straightaway as Csere duplicated acceleration, braking, and coasting tests time after time. Repetition, he had explained, lets him get the feel of the engine and brakes, as well as minimizing the effects of head- or tail-winds. No testing is done when there are strong cross-winds, which affect cars inconsistently, or when the track is wet. When winter comes to the proving grounds, Csere and his test gear migrate to southern California in search of dry pavement.

Back at the office Csere distills his yards of printout into a handful of numbers. Acceleration times are corrected to standard temperature and pressure, a representative braking distance is selected, and "coast-down" times from 60 to 20 m.p.h. are run through a program that calculates horsepower required to cruise at 50. With the help of *C/D* "go-fer" George Worden, Csere had also run a simple cornering test on the Pontiac. Using that data and some elementary physics, he can calculate the cornering force generated by the station wagon's suspension and tires. In the magazine all of this work will finally find print in a small box labeled "Car and Driver Test Results" at the end of the J-2000's specification chart.

A *Car and Driver* specification chart is serious, conservative, and anonymous. That makes it wholly unlike anything else in the magazine. In all other areas *Car and Driver* is a highly personalized publication. It carries five regular columnists. All features, road tests, and sidebars are signed. Most are written in the first person singular. Every one of *C/D's* staff writers is expected to think and speak as an individual. "There is no hidden, blindfold committee," Don Sherman explains, "no 'puree of road-test.' "

Sherman may have been thinking of *Consumer Reports* when he made that remark. Certainly there is no place at *C/D* for that consumer magazine's anonymity or its bland skepticism. *Car and Driver* is written for believers by believers. "We like cars a whole lot," Sherman says flatly, and a look around the office makes it plain they do. Even the street address on Hogback Road—2002—was chosen because the same numbers once graced a famous BMW. Here they designate the lower level of a new office building that features a skylit atrium and a heavy icing of cedar shakes. The interior is conventional—white cubicles and expanses of rust-colored carpet—but the staff

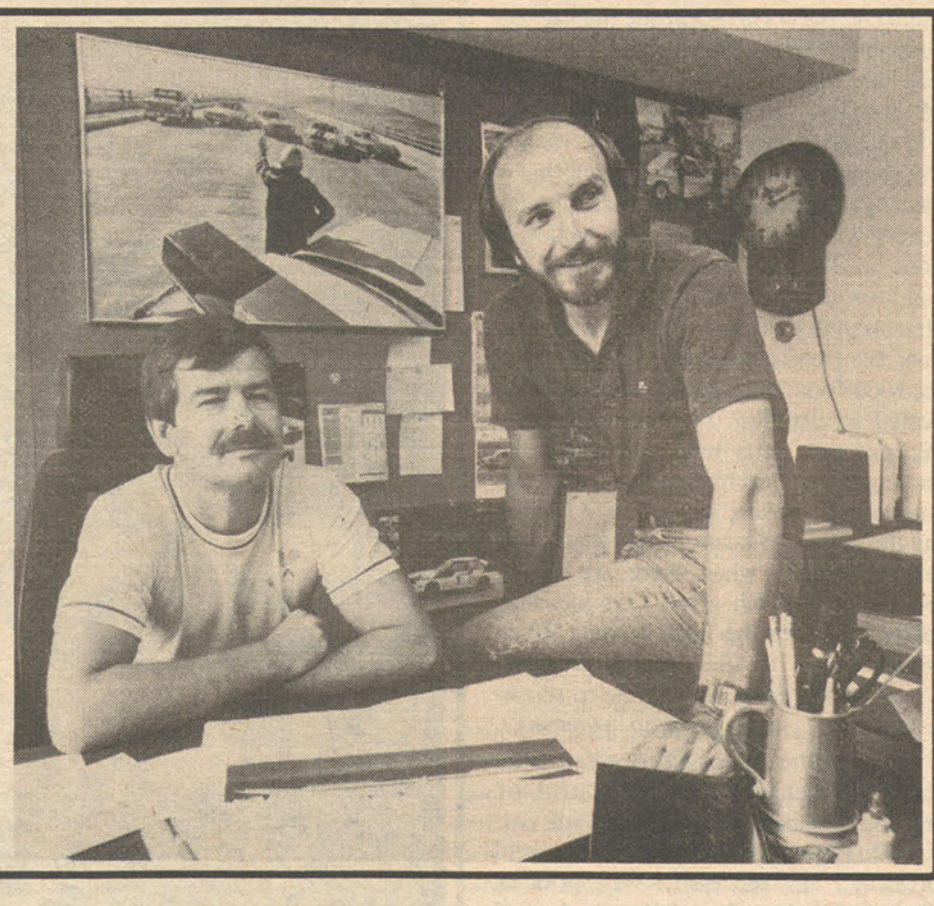


PETER YATES

Editor-in-chief David E. Davis, Jr., both mentor and star of the freewheeling 'Car and Driver' staff: charming, urbane, outrageous, he sets the magazine's tone. The memento in his hands: the helmet he wore in the 1955 accident that led him to writing instead of auto racing.

PETER YATES

The editorial staff: they have developed dashing print personalities which conceal the hard editorial work and deadline pressure their jobs require. From left to right, Larry Griffin, Rich Ceppos, Jean Lindamood.



PETER YATES

The technical department: Don Sherman (left) and Csaba Csere, both automotive engineers, relish the fun of continually testing the limits of newly-introduced cars.

writers have more than compensated for that. Csaba Csere's office is probably the tamest, but even he has a couple of racing decals, a drawing of the top-secret 1983 Corvette, and an armchair made from a Recaro bucket seat. One-time Ann Arbor cabdriver Jean Lindamood is the only female editor at *C/D*. She hired in as an associate editor last fall, and already has on display a staggering collection of automotive trivia: posters, hats and T-shirts, badges and hood ornaments, and a model of a Ferrari race car. The other associate editors, Larry Griffin and Rich Ceppos, have much inferior knick-knack collections, even though both have been around since early 1978. Griffin does, however, have a fat, treadless racing tire autographed by stock-car driver Darryl Waltrip, and Ceppos has a collection of photos from his own amateur races. (A particularly striking one shows him rounding a turn in a blue Dodge Colt with a solid wall of Renault Le Cars right behind him.) In Don Sherman's spacious office the decor includes boxes of auto parts, a twelve-foot photomural of Mario Andretti's 1978 World Championship Lotus 82, and plaques commemorating Sherman's two Bonneville speed records. Sherman also has an 81-mm mortar shell standing on the windowsill and a two-foot-long Mitsubishi Zero fighter—a masterpiece of inflatable vinyl—hanging above his desk.

Sherman found the Zero and another World War Two aircraft, the Grumman Wildcat, in a California gas station. The inflatable Grumman Wildcat now flies high cover over administrative assistant Harriet Stemberger. Stemberger, tanned and sane, spends her time securing the loose ends left by everybody else. She also guards the telephone and door of David E. Davis, Jr. Davis is the editor/publisher, and his door is unmistakeable, topped as it is by a pink neon sign reading "ANIMAL ACTS." Massive and bearded, Davis actually does look rather bearlike—a carefully groomed, conservatively tailored bear, to be sure. As editor/publisher he answers only to the management of the magazine's owner, Ziff-Davis Publishing. At fifty, Davis has fifteen to twenty years on most of his staff. He is *Car and Driver's* commanding presence.

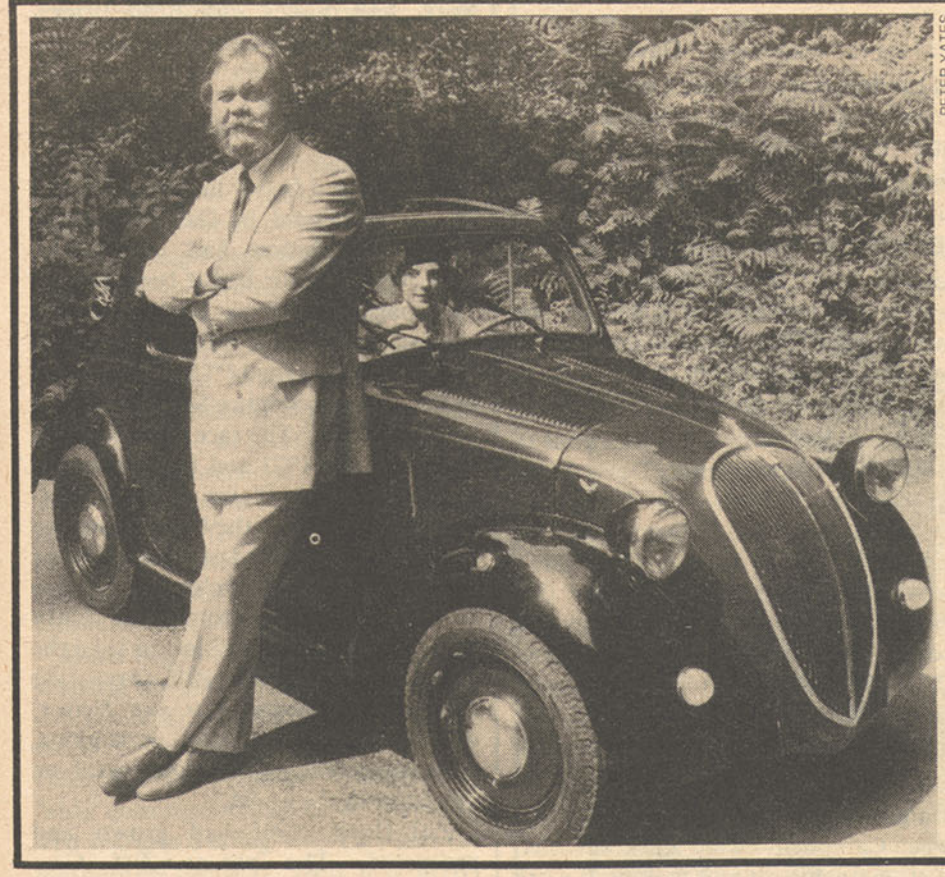
The mementos in Davis's own office are a curious lot. A few—an inspirational quote from polar explorer Ernest Shackleton, a hand grenade, and a perforated paper target—are martial. The photos and the dusty red crash helmet are plainly automotive. (Any regular *C/D* reader will identify the helmet as the one Davis wore in his 1955 Sacramento crash.) But the nine pistons lined up on the windowsill are actually awards from Davis's years in advertising. So are the silver "Clio" statuettes beside them. Davis twice—in 1962 and 1976—left the $250 million Campbell-Ewald agency to edit *Car and Driver.* And he originally joined Campbell-Ewald when he was fired from another car magazine, *Road & Track,* in 1960. "My life," he explains, "just goes around and around and around."

The original plan, when Davis was a high school student in the late 1940s, was to be a career diplomat in Latin America. Davis was born in Burnside, Kentucky, and claims to have cut his teeth on a Model A shift knob. (The story is judiciously attributed to his mother.) Though his mother returned home to Kentucky for his birth in 1930, the family had by then already moved to Royal Oak, north of Detroit, where his father worked repairing furniture for Sears. Davis grew up in Royal Oak, and there he planned his diplomatic career. He would join the Naval Reserve Officer Training Corps, which would finance his studies at the University of New Mexico's School of Inter-American Affairs. After serving his time as a naval officer, he would enter the foreign service. A simple plan, but it didn't work out.

David E. Davis, Jr. graduated from Royal Oak High School in 1949 with what he describes as "an absolute minimum of honor." That was not good enough for the N.R.O.T.C. New Mexico went glimmering, and Davis ended up accepting a football scholarship to Olivet College, a small private school in Olivet, Michigan. Small, perhaps, but scarcely sleepy. "There was a whole anti-communist business that was going on in the early 50's and late 40's," Davis says, his voice a quiet grumble, "and there was a feeling that Olivet had lost its way, that Olivet had become a haven for socialists and pinkos and one thing and another." Under the watchful eye of *Time* magazine, the school's trustees and president were in the midst of a full-scale purge when Davis arrived. Davis hung around with a group called the Student Action Committee that fought unsuccessfully for faculty tenure. Ultimately four teachers were fired, twelve others quit in protest, and 110 out of 297 students left the campus, according to *Time.* Davis was one of those who left. "I was kicked out," he says, "for consorting with known communists."

Davis moved back to the Detroit area and enrolled at Wayne State, but not to much effect. At about that time, he relates, "My old man had the bad judgment to drive into a viaduct and was out of work for months. While I didn't make any particular contribution to the family during that period, I *did* use it as an excuse not to prosecute my education. . . . I must have gone through twenty-five jobs in the next two years." When his father was finally able to return to work, the younger Davis left Detroit again. A one-page biography he distributes to inquirers tersely sums up the years 1951–1953 by saying, "Lived in Marshall, Michigan, semi-vagrant status." Sometime in 1953 he once again returned to Detroit. It was then that the occupation of imported-car salesman began to recur on his list of jobs.

"Unless they were sports car enthusiasts, people have forgotten the sports car boom that happened in the United States in the early '50s," Davis says. "There was just the most incredible silliness, where people were buying *English cars* as fast as they could be shipped to this country, and batting around in silly, unreliable little cars whose charm was that they were small and got your head out in the wind." Sports car road races multiplied across the land, and in 1953 Davis began racing an MGTD.



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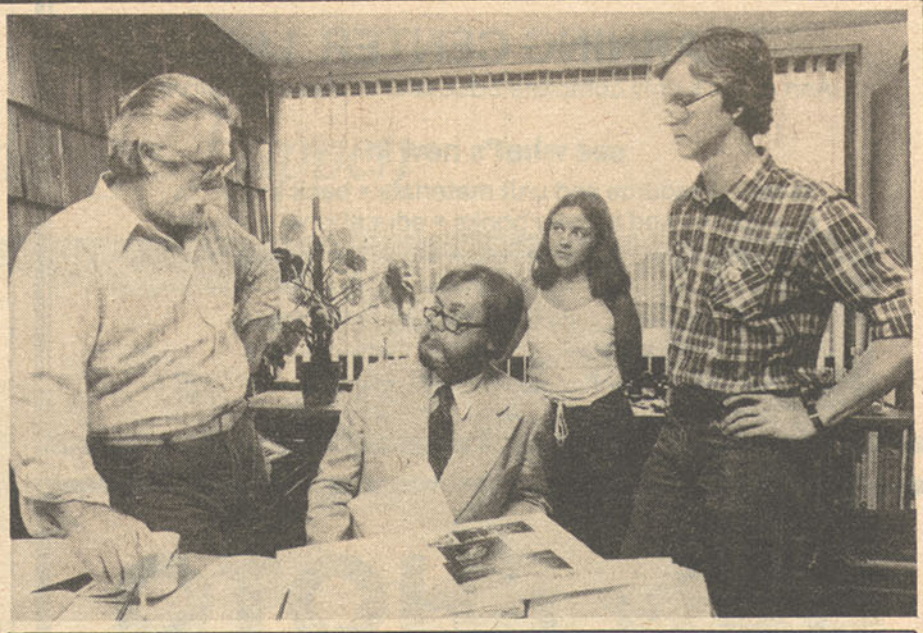

PETER YATES

A production meeting: from left to right, art director Tony Nelson, who is responsible for C/D's precise graphic elegance; editor Davis; assistant art editor Linda Moser; and managing editor Don Coulter.

David and Jeanne Davis, confirmed believers in speed, pose at home with their prized 1948 Fiat Topolino, "maybe one of the most beautiful cars ever," Davis believes.

He sold sports cars for a couple of now-prominent Detroit dealers, and for a time he and a partner managed a dealership in Ypsilanti. (The "animal acts" sign is a gift from the former partner, now an ad man in California.) Sports Cars of Ypsilanti was not destined for great success, Davis recalls. "We used to be harrassed by University of Michigan professors who would come over and wander around the little cars in the showroom, make snide remarks about them, knock the crap out of their pipes on the fenders. . . . And then we had free-lance xenophobe UAW members coming over at night, slopping whitewash on the sides of the cars and painting rude patriotic messages on them."

In 1955 Davis took off for California. "I was a race bum," he wrote in a 1980 reminiscence published in *C/D's* silver anniversary issue. "That was my sole interest, and I had nothing even vaguely resembling a career plan for the straight life." Under the circumstances, California was his logical destination. Sports cars were more numerous and more exotic there, and the races were more important. Unfortunately, it soon became clear that Davis was not destined to be a famous racing driver, either. On October 30 he rolled his MGTD in a race and suffered grisly facial injuries. In the hospital, Davis wrote, he looked so bad that a visiting acquaintance vomited on his feet. Prolonged reconstructive surgery eventually left him with nothing worse than a permanently quizzical expression.

Another character enters his story at this point: Ann Arbor novelist Harriette Simpson Arnow, author of *The Dollmaker,* the classic story about a Kentucky mountain woman who migrates to Detroit during World War Two. Arnow is Davis's aunt, and he credits her, indirectly, with his decision to become an automotive journalist. "I don't think that Harriette ever sat me down and said, 'You should be a writer because I'm a writer,' or that my parents ever sat me down and said, 'You should be a writer because your Aunt Harriette's a writer.' But in some funny way, Harriette's success as a novelist really had an impact on me. And when I was recovering from the accident and trying to figure out what I could do with my life, somehow it occurred to me that I either *could be* or *was* a writer." Persistent badgering finally got him a job at *Road & Track*—not as a writer, but as an ad salesman. He soon took over the "Race Results" column, and he was both advertising director and a road-test writer by the time he was fired in 1960.

To Davis, 'the blue-noses, the Roundheads, the professionally frightened people in America' represent the enemy. The symbol of their oppression is the 55 mph speed limit.

The charges, according to Davis, were disloyalty and incompetence. Incompetence, he says, basically meant that, "being young and stupid," he had involved himself in areas of the business where he wasn't really wanted. Disloyalty meant being interviewed by Campbell-Ewald, the big automotive advertising agency. Davis had come to the agency's attention through an ad headline he wrote for a chamois importer who was a *Road & Track* client. The headline was: "I Wish I Could Chamois Like My Sister Kate.") He had declined Campbell-Ewald's offer but reconsidered when he found himself fired. At Campbell-Ewald he wrote a series of highly regarded ads for Chevrolet's Corvair and Corvette, with headlines like "Twice a Day He Takes a Vacation" and "Only a Man with a Heart of Stone Could Withstand a Temptation Like This!" When Davis joined *C/D* in 1962, the magazine was faltering badly. It had been founded seven years earlier, then bearing the title *Sports Cars Illustrated* to capitalize on the sports car boom and the success of *Road & Track.*

Despite poor editorial and graphic quality, *SCI* did well enough to immediately attract a serious suitor, Ziff-Davis Publishing, which already owned magazines ranging from *Modern Bride* to *Popular Photography.* Ziff-Davis bought *SCI* and installed new editors, who promptly published a policy statement declaring their intent "to make *SCI the* leading magazine for the motorist who *likes* to drive and who feels his car is more than mere transportation." In the early 60's circulation climbed to a peak of 240,000, only to drop precipitously to 170,000 under the combined impact of the name change to *Car and Driver* and a change in editors. After ten months, the new editor was dropped and Davis was hired to replace him. Circulation, recalls Davis, was "in mid-slide. . . . I think one of the most heartbreaking things for me was that it continued to fall for six months after I got there, before it finally hit bottom and started back up."

Davis fired a number of staffers, brought in others, and established a new style. "We were agreed that *C/D* could never be a me-too magazine," he wrote several years later. "It would have to have a style and a look and a point of view that set it apart from the rest." Certainly *Motor Trend* would never have thought to run Dan Gurney for President "on a platform of unbridled automotive enthusiasm." Davis and *Car and Driver* did. Nor would *Road & Track* have done anything so irregular as comparing a Pontiac GTO with a Ferrari, which *C/D* also did. Davis and his editors began to appear in photos and drawings and to write as individual characters. Wisecracks appeared in the subheads. Graphics were overhauled, and reader mail started to pour in. That was the first indication that Davis was succeeding in his effort to create a car magazine that would appeal to a better-educated and more prosperous

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readership. Circulation began to rise rapidly. It had reached 400,000 by the time Davis's farewell "From the Driver's Seat" column was published early in 1967.

"I made a very bad mistake in leaving the magazine," Davis now says of his departure. "What I needed was a leave of absence, and I thought what I had to do was quit and go do something else." He pauses to light a cigar of moderate dimensions. With his voice filtered through the cigar, he sounds like Jimmy Stewart. "The reason for it was that I had so immersed myself in the magazine that I couldn't see myself, or the world, or anyone else any more."

After a short time spent as a consultant and free-lance writer, Davis ended up back in Detroit with Campbell-Ewald. It was 1969, the same year that John De Lorean became Chevrolet's general manager. In *On a Clear Day You Can See General Motors* De Lorean has written at length about Chevrolet's troubled relationship with Campbell-Ewald at the time, and about the steps he took to improve it. "De Lorean has fond memories of straightening out the relationship between Campbell-Ewald and Chevrolet, of strengthening it and making it work better," says Davis. "It was absolute *chaos* for the years that De Lorean was there. . . . His idea of strengthening the relationship was to say, 'I don't want to talk to anybody from the agency except David E. Davis, Jr.' That was because he knew me from the car magazine, not because he knew anything about me as an advertising professional, or even if I *was* an advertising professional." Davis does, however, give De Lorean credit for recognizing that Chevrolet's prominent position in American culture could provide a theme for its advertising. Eventually De Lorean's insistence paid off in Campbell-Ewald's 1974-75 campaign, "Baseball, Hotdogs, Apple Pie and Chevrolet." Davis's three Clio awards are legacies of that campaign. "I get probably a little more credit for that one than is due me, because I didn't write it. A fellow by the name of Jim Hartzell wrote it. . . . I was the one who fought it through the serried ranks of Chevrolet management and finally got it out, and I produced the original television commercial."

In 1975 Ziff-Davis approached him about returning to *Car and Driver*—"something I'd been dreaming of all the years I'd been in the advertising business." The timing could not have been worse. Davis's marriage of twenty years was breaking up, with all the attendant uncertainties over custody and property. At that point moving to New York was out of the question. "I said, 'If you'll move the magazine to Detroit, I'll do it.' They said, 'Are you crazy?' " There was not much room for compromise, and no agreement was reached. A year later, Davis's personal life "had sorted itself out. I was divorced, I was going to be remarried, and I sort of had a handle on all the things that had been worrying me a year before." At that point Ziff-Davis Vice-Chairman W. Bradford Briggs called again. "I called Jeannie [Davis's second wife]," remembers Davis, "met her at Metro Airport, we flew to New York, had dinner with Brad Briggs, and accepted the job on the *spot*."

Car and Driver had not been unsuccessful in Davis's absence (circulation had climbed to over 700,000), nor had it been boring. The magazine's most flamboyant invention had been a 36-hour coast-to-coast race christened "The Cannonball Baker Sea-to-Shining-Sea Memorial Trophy Dash." The race was run three times between 1971 and 1975 under the aegis of Brock Yates, *C/D's* best-known character at the time. "*Car and Driver* has grown and prospered since I left in 1966, and we're all terribly proud of it," Davis wrote on his return in 1976. "Now it's my job to take the magazine all the way. Ziff-Davis, the company that owns *Car and Driver*, wants it to be the most prestigious, most respected and most successful car magazine in the world."

Ziff-Davis itself had grown and prospered. The parent Ziff Corporation is privately held and so does not report sales and profits, but *Business Week* placed its 1976 revenues at $125 million—a figure that had doubled in two years. (Ziff-Davis's biggest seller nationally is now *Psychology Today*, though its local volume leader is undoubtedly the *U-M Time Schedule*—one of a number of college time schedules published by its University Communications division.)

Fun-to-Drive is the gospel preached by C/D's writers. It seems to involve quickness and nimbleness; its antithesis is Dull, which seems to involve Bigness, numbness, and isolation.

Davis's second overhaul of *Car and Driver* was no mere prestige move. Intended to make *C/D* more profitable, it was based on two expectations. The first was that a more sophisticated magazine would attract a better-educated and better-paid readership, and thus more advertisers. The second was that a different circulation mix would improve profitability. In particular, if the magazine could increase newsstand sales as a percentage of its total circulation, it would earn more, since subscribers require more service than single-copy buyers but pay less.

The most visible change in *Car and Driver* was made by art director Tony Nelson. A David E. Davis, Jr. look-

alike, Nelson came in after Davis had found several other art directors unsatisfactory. Taking the job on the condition that he wouldn't have to work too hard, Nelson provided *C/D* with a crisp new look that makes it one of the most elegant magazines around. The least visible change probably was the editorial staff's move to Ann Arbor in October 1978. Since Ziff-Davis's printing operation remains in New York, the move created problems in logistics, but contact has been maintained through generous use of air express and by sending managing editor Don Coulter back for a few days every month. Davis points to the advantages of *C/D's* Ann Arbor location in its proximity to the automakers and their facilities. (One of southeastern Michigan's less-appreciated features is its abundance of auto test tracks.) But the chief impulse for the move seems to have been Davis's own considerable dislike for New York as "the least automotive city in the world."

Davis began his editorial changes by reviving his old column, its name now shortened to "Driver's Seat," at the front of the magazine. In its first incarnation the column contained a fairly conventional series of personalized features dealing with cars and the automotive industry. Now it is pretty much devoted to the life and times of David E. Davis, Jr. He muses about cars he once owned, passes on selected news about the magazine, and takes his readers along on his travels. "California is car heaven, and God wears Porsche Design sunglasses," he wrote. Cody, Wyoming, "is like a Merle Haggard album come to life." Davis has shared his scrapple breakfast in Stroudsburg, Pennsylvania, on the way to the funeral of a friend. His readers have tagged along for hunting in Texas, to the White House for dinner with Willie Nelson and Junior Johnson, and to the Beverly Hills Hotel for drinks with *National Lampoon* editor P. J. O'Rourke. ("Eavesdrop on two very smooth guys all done up in gold chains and raw silk—they're discussing the advisability of putting out a comic book for those paragons of understated style, Kiss.") On one occasion Davis has used the Driver's Seat to memorialize his late father, and on another to sell his Jeep. ("Sherman submerged it in a lake once, but it didn't stop running, and besides, that was years ago.")

In 1976 Davis also introduced English journalist L. J. K. Setright as *C/D's* European editor and back-page columnist. Setright, who enjoys playing endless word-games with famous quotations and acting out such escapades as driving a Fiat up the steps of his club, raised the magazine's standards of literacy and eccentricity several notches. Setright is also old enough to have sold his nephew a used car. One of the charms of *Car and Driver,* in fact, is the contrast between its elder statesmen, Davis and Setright, and the young writers who dominate the rest of the magazine. After a series of changes capped by the firing of Brock Yates in 1978 for "terminal writer's block," most of *C/D* is now

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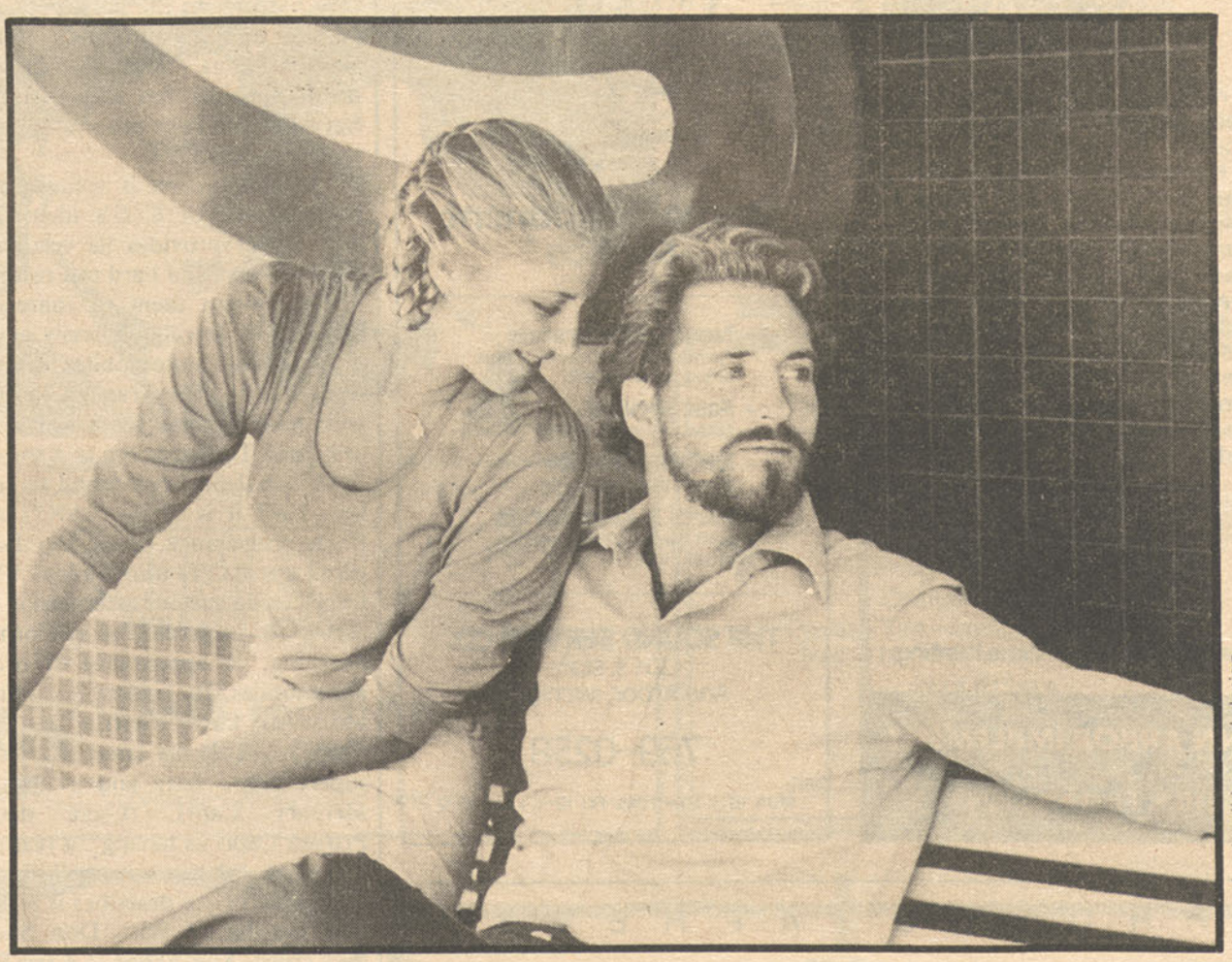

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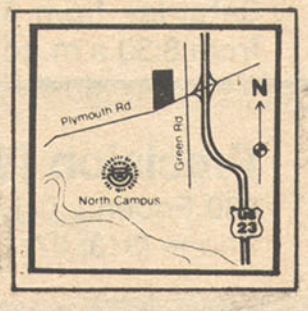

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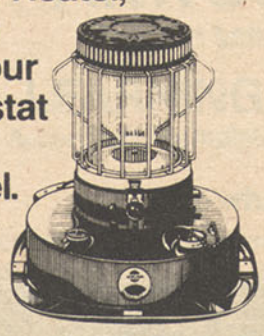

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written by people very much like its readers: young, white-collar males who love cars. (The double exception is Jean Lindamood, a young woman with blue-collar work experience who loves cars.) In print and in person, the staff writers come across as a bright, boisterous bunch of kids. What the magazine manages to conceal is that all of them spend a considerable amount of time not in cars, but studiously meeting deadlines. "We really work very hard to do the most professional possible monthly automotive journal," Davis explains, "so that we can convey the impression that all we ever do is have fun and rush around in cars and taunt the police."

That impression is actually an important part of *C/D's* identity. *Car and Driver* provides its readers with product news and hard test results, but it also invites them to share in the pleasure of driving endlessly new, frequently exotic automobiles, often at illegal speeds. They can go to Sweden with Rich Ceppos for a run with the new Saab Turbo, or out to a snowed-in field with Jean Lindamood to see just how hard it is to get AMC's newest Eagle truly stuck. (Not too hard, it turns out.) *C/D* also builds "Project Cars" using various aftermarket accessories to upgrade the performance, handling, or appearance of ordinary automobiles. Its readers are invited to watch as Larry Griffin and Csaba Csere work on the latest of these, the supercharged Jetta and a 130-m.p.h. Mercury Capri. (Csere describes Project Capri as having "a really free-breathing exhaust system." Everyone else in the office describes it as having "no muffler.") With Don Sherman they cruise Ann Arbor in a red Ferrari Boxer, "fastest *objet d'art* in all the land." All this on top of Davis's column, of course. As several people pointed out, there is a strong vicarious element in *Car and Driver's* appeal.

According to Davis, *C/D's* average circulation has remained fairly steady at 725,000 since his return. (That figure puts *C/D* ahead of *Road & Track* at 630,000, but behind *Motor Trend* at 750,000 and *Hot Rod* at 850,000.) But where newsstand sales stood at 100,000 five years ago, they are 200,000 now, thanks to the graphic and editorial changes and such scoops as the 1983 Corvette, which appeared on *C/D's* June cover. Total circulation has been held constant by cutting back on less-profitable sources of subscriptions as newsstand sales rose. According to *C/D's* New York-based marketing manager, the median household income of subscribers has climbed steadily and now stands at just under $28,000 a year; 96% of the subscribers are male, 69% are college-educated, and the median age is 31. Last year *Car and Driver* surpassed *Road & Track* for the first time in imported-car advertising, and it now carries more pages of passenger-car advertising than any other monthly in the country. Moreover, its ad rates are higher than any other car magazine's. Not surprisingly, while every American automaker lost money last year, *Car and Driver* set new records for revenues and profits.

C/D's readers may also derive pleasure in the magazine's assaults on those it perceives as enemies of the automobile. Ralph Nader has been backhanded for at least fifteen years. Jimmy Carter provided Transportation Secretary Brock Adams ("Warren G. Harding would have creamed him playing Twenty Questions") and Joan Claybrook, head of the National Highway Traffic Safety Administration. "We'd really like to see Joan Claybrook's head on a pike in the main hall of the Smithsonian," wrote Davis in an open letter to President Reagan last February. In 1978, when by coincidence *C/D* and *Consumer Reports* simultaneously published reports noting unusual handling in Chrysler's Omni/Horizon, Davis unleashed a scathing personal attack on *Consumer Reports* and its testing staff. (*Consumer Reports* had demanded the car's recall, while *C/D* had limited itself to a paragraph expressing disappointment and a sarcastic photo caption. Davis was offended that the press had interpreted those comments as support for *Consumer Reports'* position.) To Davis all of the above—"the blue-noses, Roundheads, the professionally frightened people in America"—represent the enemy. The symbol of their oppression is the 55 m.p.h. speed limit.

"The 55" has not been all bad for *Car and Driver*. It has added an extra tang of illegality to its escapades, it has given the magazine something to rail against, and it has increased reader interest in such exotic merchandise as police radar detectors. But Davis really does want it repealed. He believes in speed and is genuinely troubled when a Porsche capable of 130 m.p.h. permits him to pass in a Mercedes diesel at 85. His published statements indicate that he likes to drive at about 80, and that his wife prefers somewhat higher speeds. To them and to the *C/D* staff, speeding tickets are an expensive inconvenience, not a badge of honor. Their own interest in radar detectors is heartfelt. Of the Davis family's "Escort" detector, Jeannie Davis says, "We get in the car and kiss it." (The devices themselves are illegal in Michigan, which explains the *C/D* T-shirt that reads, "FIND THE HIDDEN RADAR DETECTOR.")

They like to sound light-hearted about it, but *C/D's* writers actually take their speeding quite seriously. "We strive to do it in a professional fashion, arming ourselves with the best car and other equipment," says Don Sherman. It should also be noted that they are unusually capable drivers. The magazine routinely sends new staff members to a school of "high-performance driving" to make sure of that. "We think we're good drivers, and we have a good record," Don Sherman says. "I'm proud of the fact that in my ten years here nobody has ever been hurt in a car—a racer or anything—or hurt anybody else." Considering all the high-speed miles accumulated in

that time, it is an impressive accomplishment.

Car and Driver may test an occasional truck or motorcycle, but its central theme is always cars: car news and car racing, cars in full road tests and brief "short takes," what David E. Davis, Jr., calls "wall-to-wall cars." *C/D* does not insist that all cars be two-seaters, or bright red, or go terribly fast. In fact, it rather disliked the Ferrari Boxer, which was all of those things, because in most ordinary circumstances it was not Fun-to-Drive. The official *C/D* measure of The Good in the automobile, Fun-to-Drive seems to involve quickness and nimbleness; its antithesis is Dull, which seems to involve bigness, numbness, or isolation. Fun-to-Drive is the gospel preached by *C/D's* writers. The production staff, who generally deny any prior history of automotive enthusiasm, are among their converts. Art Director Tony Nelson has a Fun-to-Drive Mazda 626. His assistant, Linda Moser, recently sold her 1965 Chevy II to copy editor Suzanne Wise and bought a Very-Very-Fun-to-Drive Mazda RX-7. Harriet Stemberger would love an RX-7, but her husband is a Ford executive, so she drives a Mustang. Editorial assistant Cheryl Ritchey, who recently wrecked her Capri, would prefer a BMW 528i. Production editor Susan Wallin drives a Saab 99 formerly raced by Rich Ceppos. There is only one absolutely certifiable Dull Car in the place, and receptionist Mary Ann Pinckney buries her face in her hands in mock anguish when she admits, "I drive a 1977 Mercury Marquis."

Some of *C/D's* writers have fast cars—Csere actually has *two* Porsches, and Griffin owns a BMW—but they spend so much time in test cars they rarely get a chance to drive their own. Don Sherman's personal Mazda RX-7 is fancy enough to have rated three pages of text and photos last January, but in mid-June he estimated that he hadn't put 100 miles on it all year. Jean Lindamood still owns the Dodge Power Wagon pickup in which she used to cruise the woods after getting off work at midnight, while Rich Ceppos owns no car at all. (Ceppos now races in a Formula Ford, which he rents complete with pit crew.)

The editor/publisher has a collection of used cars, including an old Volkswagen Squareback. He says he would like to own a really fast, anti-social automobile, but for the moment he does not. He does, however, have "maybe one of the most beautiful cars ever," a 1948 Fiat Topolino. The Fiat, a tiny 500cc treasure in burgundy and black, shares a four-car garage with Davis's late father's 1965 Dodge van and a 1980 Suzuki GS1100E motorcycle. The van he plans to drive to Tijuana for a complete restoration. The large, silver-blue motorcycle is used for therapeutic speed. "When Sunday morning rolls around and you feel the need for some head-clearing, you can go out on M-14 and give that thing a blast at a hundred miles an hour," says David E. Davis, Jr. "And everything gets better." □

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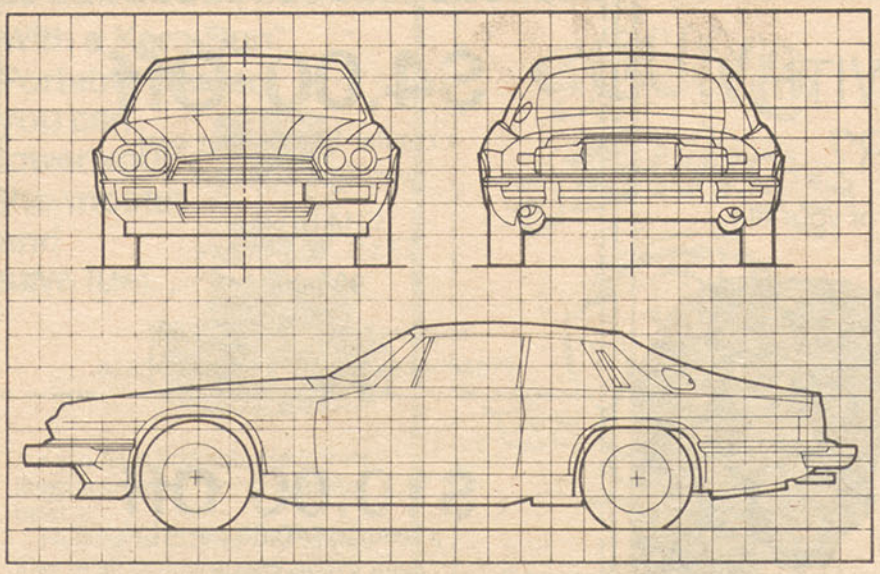

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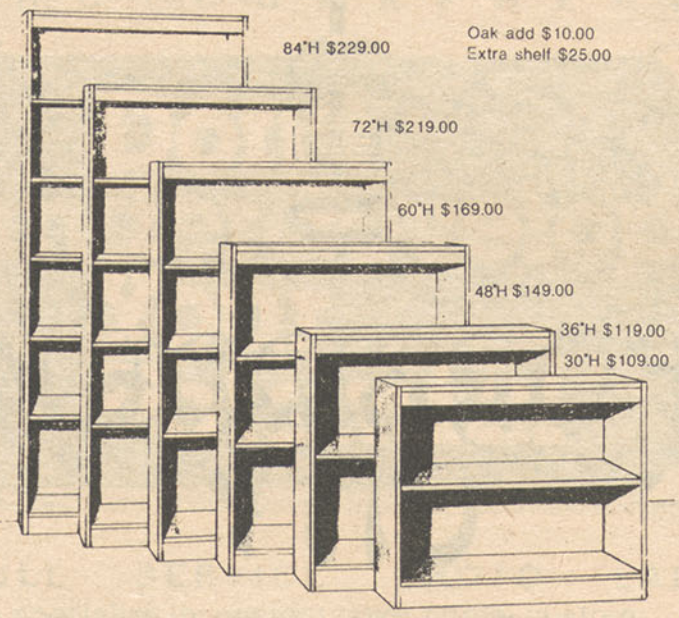

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MURDER IN ANN ARBOR

How Garnet Garrison chased the retirement blahs by pursuing a literary life of murder and mayhem with his former student Al Slote.

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TOP: Garrison (left) and Slote settled on the organ pipe loft in Hill Auditorium as a suitably spooky setting for one of their maniac killer's not-so-perfect crimes. CENTER: Careful checking revealed that the bake ovens at University Food Service could in fact accommodate the killer's plans quite nicely. BOTTOM: In the "murder at half-time" episode climaxed by a chase through the Band Day tuba section, a prominent campus figure is shot. Slote and Garrison plotted the perpetrator's escape route on the scene at Michigan Stadium.

By Anne Remley

Every Saturday morning in an airy corner room in the U-M's television production center on Fourth Street, Garnet Garrison paces back and forth enthusiastically, pursuing ideas the way an animal tracks a succulent-looking quarry.

The retired professor of broadcasting frequently interrupts his pacing to peer at the mystery thriller that television writer Al Slote is whacking out on a battered gray typewriter. "How's this?" says Slote, pausing to scan a new paragraph. Slote, fifty-four, a rumpled chunk of a man in baggy workpants and a checkered shirt, looks like a kindly hod carrier. Garrison reads the passage and chortles over a piece of emerging dialogue. "It's good," he says, "but we've got to get into the restaurant in time for the murder." "Right," Slote agrees, and he plunges into a scene of mayhem and derring-do that Garrison, a keen constructor of plots, has devised.

During the week that follows, Slote expands and polishes the chapter and Garrison edits it. When they meet again the next Saturday, they hone and heighten the action until Slote's curiosity is whetted to a keen edge. "What happens next?" he begs. Garrison pulls out an outline and strides around the room dramatizing his new plot ideas with vivid gestures and an emphatic, driving delivery. "Let's try it out," says Slote. "Don't tell me too much." He looks into space reflectively: "We'll start on Fourth Avenue when the lights go out in the adult bookstore." He starts typing furiously.

Garrison and Slote's mystery novel is set in Ann Arbor ("Harbour Woods"), and the pair gleefully canvassed the city seeking exotic settings for a string of devilish demises. For example, one of the characters meets an untimely end on the speaker's platform at Rackham Amphitheatre. The victim is a collector of Oriental art who has a fatal encounter with an antique Japanese teapot. Another grisly occurrence involves the giant bake ovens at the U-M's Food Service operations on Varsity Drive. Slote went over to research the scene and was assured by University chefs that the huge metal racks on which they bake bread were indeed "man-sized."

The authors, however, had to abandon an enthusiastic plan for the stage of Hill Auditorium. They planned to have a corpus delicti rise slowly on the stage elevator, front and center, in the

midst of an Honors Convocation dress rehearsal. The pair envisioned the dismayed members of the University choir watching a mammoth Steinway emerge from the basement, with a telltale foot protruding from beneath its lid. That scene was scrapped when Garrison, a zealous researcher, measured concert pianos on campus and discovered that even the largest grand is too small to contain a body. Not daunted, the pair explored Hill Auditorium from catwalk to cellar and settled on the gloomy organ pipe loft above the stage as an ideal spot for a not-so-perfect crime.

Such playful quests are a hallmark of the collaboration between the two men, who have already completed another thriller, *The Santa Claus Killer,* published in August by Ticknor and Fields, a division of Houghton-Mifflin. *Santa Claus* will be a Book-of-the-Month Club alternate selection this fall. Its Christmas-y red and green jacket features a faintly ominous Santa Claus mask that should make the book an alluring and offbeat choice for Christmas shoppers.

The pseudonymous author of *The Santa Claus Killer* is "A. H. Garnet," a pen name that combines Al Slote's first two initials and Garrison's first name. Slote wanted the cover of a pseudonym to keep the thriller's raw dialogue and violence out of the hands of youngsters who follow his popular junior novels. Slote's children's books use the adventures of Ann Arbor ("Arborville") boys as a base from which to address such topics as friendship and father-son relationships. In contrast, *The Santa Claus Killer* pits a band of vicious Detroit-area mafiosi against an idealistic politician and his TV-newswoman comrade. The duo's hair-raising battles range up and down familiar byways like Lahser, Evergreen, and Ten Mile Road, with climactic encounters in a sportswriter's hangout, a downriver massage parlor, and Polish Night at Tiger Stadium.

New York editor Joan Kahn, at seventy the dean of U.S. mystery editors, was delighted with A. H. Garnet's first effort. To the authors' amazement, she accepted the book with few revisions and is awaiting their Ann Arbor-based mystery with keen interest. Kahn may come to Ann Arbor this month in connection with the publication of *The Santa Claus Killer.* She would attend the publication party honoring Garrison and Slote at the Alice Simsar Gallery at Miller and Main on Saturday, September 12, at 7 p.m. (Invitations to the party can be obtained by calling the gallery at 665-4883.)

Garrison and Slote vividly remember the exchange in the fall of 1979 that planted the seeds of their merger, a partnership that initially presented a possible risk to their long friendship. Slote and his wife, Hetsy, an administrator at the U-M Law School, had spent an evening at the pleasant Arborview home of Garrison and his wife, Isabelle, a collector of the work of world-renowned potters. During the evening, Slote reflected on the long and fruitful relationship he and Garrison had enjoyed, first as student to professor and later as employee to employer. Garrison had energized and inspired Slote's writing, starting in 1948 when Slote enrolled in the professor's radio and television scriptwriting course.

"Garrison was a man who got things done," Slote recalls. "Back then, I was having a terrible time getting my short stories published in magazines, but when I turned out a half-hour radio script for Garrison, he'd have it on the air in three days."

Eight years later, in 1956, Garrison's dynamism lured Slote back to Ann Arbor from his initial career teaching writing at Williams College. Slote joined the energetic staff Garrison was attracting to the then fast-growing U-M Television Center. The young writer collaborated with faculty members on programs that were recorded and broadcast on commercial stations throughout the country. Slote began to rise early each morning to write books before heading for the Television Center. Publishers liked his work, and over the years he has turned out four books for adults and nineteen for children, attracting many thousands of youthful followers who eagerly await each new title.

On that fall evening in 1979 when the two couples got together, the Slotes found Garrison newly retired and restless. The vigorous professor had been a pioneer Detroit-area radio announcer and director in the 1930's. He had risen high as director and administrator at NBC in New York. But in 1947, the Garrisons opted for the green hills and fresh air of Ann Arbor as a healthier milieu than Manhattan for their young daughter and only child, Pat. Garrison became a high-powered and respected professor of radio and television at the U-M. He launched the Television Center, headed WUOM radio, and collaborated on a college textbook on broadcasting that dominated the U.S. market for years.

Then came retirement. Garrison told the Slotes he was gardening, walking, vacuuming, and "squeezing melons at the A & P." He was also attending local plays, films, and concerts, and keeping track of the many television

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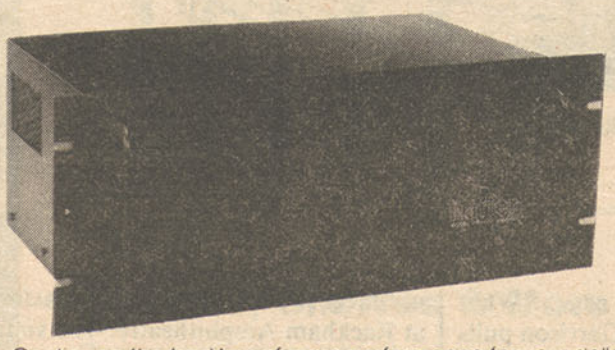

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programs that featured his former students—network producers, writers, and directors like John Rich, director of "All in the Family," and Dave Connell, who heads the production of "Sesame Street" and "The Electric Company." An avid reader, Garrison often brought home a stack of murder mysteries from the public library. But clearly, Slote realized, that was not enough. He recalls, "Here was this guy with all this imagination, intelligence, and energy and no place to put them. At the end of the evening, when we got to the door, I turned and said to him, 'You know, Boss, you're really not having a good retirement.' " An idea that had been forming in Slote's mind during the evening suddenly emerged full-blown: "Let's write a detective book together. You're a great plotter. You do the plotting, and I'll do the writing."

Garrison declined. Looking back, he says he was reluctant because he feared the intensity of such a relationship might jeopardize his friendship with Slote. Although he regarded Slote as "a terrifically disciplined, professional, and creative writer," the younger author was also well-known for bouts of "artistic temperament." Colleagues say Slote's awesome self-assurance and occasional intransigence can sometimes arouse hard feelings. ("I'm just blunt," says Slote. "When something is terrible, I say so.")

Slote heard no more from Garrison about his proposal that they write a mystery. His ex-boss, however, despite his initial refusal, did not let the idea slide. While walking and mowing and shopping, Garrison found himself inventing scenarios of murder and mayhem. At the library he analyzed detective novels and dug into the intricacies of poison, bringing home alarming how-to books that made his wife nervous. After several months he was brimming with the excitement of three promising plots, and he finally picked up the phone and asked Slote, "Were you serious about our writing together?" That Saturday morning the two men met in the Television Center halfway between their two homes. Slote selected a plot, and the partnership began.

The regimen has been good for both men. They say temperament has never been a problem. When they hit a snag, they are rescued by their abundant inventiveness and ingenuity, coming up with satisfying alternatives without much difficulty.

Garrison, now in his late sixties, looks healthier and happier than he has in several years. Slote has cut his television workweek to half time and is toying with the thought of tackling a straightforward adult novel, a genre he has put aside for many years.

The collaboration will last, Slote says confidently. "Garnet has a book a year in him at *least* until he's eighty-eight!" □

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CENTRAL CITY WEED FEAST

Foraging alongside the streets of downtown Ann Arbor with edible plants specialist Ellen Weatherbee.

By ANNETTE CHURCHILL

When I first heard the proposal, I understood it to be at least half serious. I was to join Ellen Weatherbee, of the Matthaei Botanical Gardens, who lecturers throughout the state on the subject of edible wild plants. Together we would scrounge a meal from weeds in lawn extensions, parking lots, and sidewalk cracks within six blocks of City Hall.

We met at noon on a hot and muggy day in August. Ellen Weatherbee is an energetic, commonsensical woman of forty-one, given neither to harebrained enthusiasms nor to smarmy philosophizing about Nature's Bounty. She has the ruddy complexion of a person who spends a lot of time out of doors. She brought along a sturdy wicker basket with a handle, a small knife with a rigid blade, and wax paper to wrap our findings in to keep them fresh.

"Are you an herbalist? Do you believe in the healing properties of herbs?" I asked, seeking the general limits of her interest in wild edibles in order to find out what I was getting into. "I'm only interested in those aspects of herbalism that are based on good science," she replied. She is not a zealot, I concluded, and not particularly interested in wild edible plants for their value in survival situations, it developed. She did point out that weeds tend to be extremely high in vitamins and minerals. "What it comes down to is that I'm very interested in plants. Their edibility or nonedibility are among their important features. Edible weeds are abundant in the warm months of the year. Some even freeze and pickle well. To tell the truth, one of the things I like best about them is that they are free.

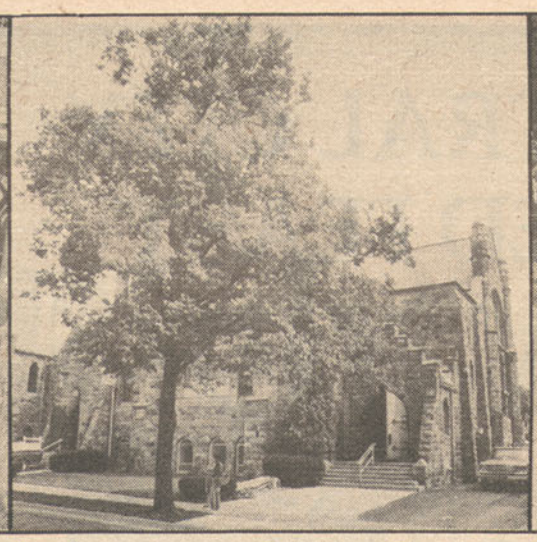
"I spent three years in Germany while my husband was with the army there. I did a lot of backpacking through rural areas dotted with small towns. I was amazed at Germans' wide knowledge of their edible wild plants and mushrooms. I had to come home and go to school to learn what even little children in Germany know about the subject."

Nature and God-given doesn't necessarily mean benign, we learned. "You have to know what you're doing," Weatherbee explained. "Poisonous weeds grow right along with perfectly safe ones. I urge anyone eating a wild food for the first time to take it easy. They may have an allergy to even safe plants. Sometimes one part of a plant is perfectly O.K. while another part is poisonous. Then, new knowledge can cast doubt on a food that has been used a long time. Studies have shown that sassafras is carcinogenic. I've seen the material; the evidence is overwhelming. So if someone still feels comfortable drinking sassafras tea, I would urge them at least to indulge sparingly. In some parts of the country wild day lilies are considered a perfectly safe, delicious food. We used to eat them around here. But something happened to day lilies in this area—we don't know what. There have been upwards of one hundred and fifty cases of people being laid low by stomach upsets from eating our local ones. Thirty people were felled by day lilies served at an edible wild plants banquet in Washtenaw County.

Our first downtown stop was the east wall of the old Ann Arbor fire station at Huron and Fifth. Our object here wasn't so much to harvest as to observe the variety of weeds sustained by the poor, gritty soil in the skinny crack between the sidewalk and the firehouse's brick wall. The heat pulsating off the wall and up from the sidewalk wilted us but not the plants. Small, thrifty strands of ragweed, pokeweed, pink clover, poor man's pepper, lamb's-quarters, and seedling grapevine leaned out. Their toehold in the skimpy, desert-dry soil looked so tenuous it was hard not to think of them in anthropomorphic terms. They looked like tough customers—valiant, courageous, and undaunted. What they really were, of course, was adaptable. Of the pokeweed Weatherbee said, "The roots are poisonous—period. You can eat the young stalks and leaves if you boil them in several waters. That cooks off any poison that may have got into them." To my relief, that was the last pokeweed we saw on our field trip. "Ragweed, incidentally," Weatherbee noted, "is completely inedible in spite of its Latin name—*Ambrosia*. Everything else here is edible."

A nice stand of Japanese knotweed—also known as Mexican bamboo—grew eight to ten inches high in a strip of lawn between the Sun Bakery and the house next door on Liberty. Stiff, heart-shaped alternate leaves grew from the bamboo-like divisions on reddish stems. "These would grow six or seven feet high if left undisturbed," Weatherbee said. "The thick,

Lamb's quarters by the library lot.



Persimmon tree near Bethlehem Church.

Crabapples on Ashley near Huron.

PETER YATES

asparagus-like shoots that come up in the spring make good pie—a little like rhubarb. We'll use the tender leaf tips. They make a slightly sour cooked green—kind of lemony." Traffic along Liberty was spewing fumes into the heavy noontime air as we picked the leaves. "When you print this, some reader is bound to say, 'How can you eat anything that grew in such a polluted environment?' " Weatherbee predicted. " 'By washing it first' is the answer to that one." You would still take in some residue, she admitted, but you also breathe polluted downtown air, after all.

We stopped to admire possibly the city's only persimmon tree, standing forty feet tall in front of Bethlehem Church on Fourth Street. "It bears in the fall, and I come to pick up the little pinkish brown fruits when they drop on the sidewalk. You can't eat them raw. They pucker your mouth all up. But they're delicious cooked. Sometimes I make jam." Over by Muehlig's funeral home we harvested the fleshy stems and leaves of purslane. On the sunny lawn extension it grows sideways, hugging the ground. "In better soil and in moister conditions it grows more upright," Weatherbee pointed out. "Cooked, purslane tastes a little like beet greens. Raw, it tastes faintly lemony. It goes well in sour cream dip." Lemony was becoming a familiar description of weed flavor. Grape leaves, too, were "lemony." To me, sour was more accurate. The essential odor of lemons was in all cases absent.

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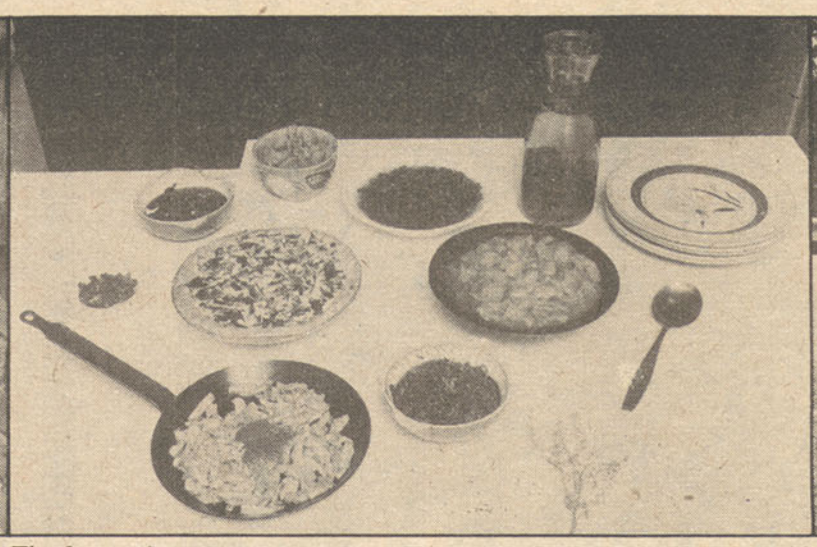
Edibles by the old firehouse.



The feast prepared.

Oyster mushrooms on North Division.

At the back of the employees' parking lot behind the Ann Arbor Public Library we gathered the tender tops from a thick stand of lamb's-quarters. Their soft, green, slightly furry leaves looked like minuscule arrow heads. A different, innocuous-looking plant grew in the middle of the clump. "Don't take that," Weatherbee advised. "That's celandine poppy. It has an orange-colored juice, and it's poisonous. All poppies are poisonous." Mint grew nearby. "All mints can be eaten. If it has a square stem, opposite leaves, and smells minty, it's sure enough mint. I brought along some better mint I found this morning. I also picked some baby milkweed pods I spotted by the old depot between Ashley and First. I think we have enough green stuff now."

A quick trip over to Division Street brought us to an old tree stump on the lawn extension crowned with fan-shaped, almost stemless white mushrooms. "These are called oyster mushrooms, probably because, battered or crumbed and fried, they taste a little like fried oysters. This stretch of Division and the area around Washtenaw and Hill often have interesting fungi."

For a dessert of fruit, we turned to the clipped trees that screen the city parking lot at Huron and Ashley from Ashley Street. They're ornamental crabapples, and the ground under them was covered with yellow and red apples about an inch and a half in diameter. We picked up a pound of the best ones.

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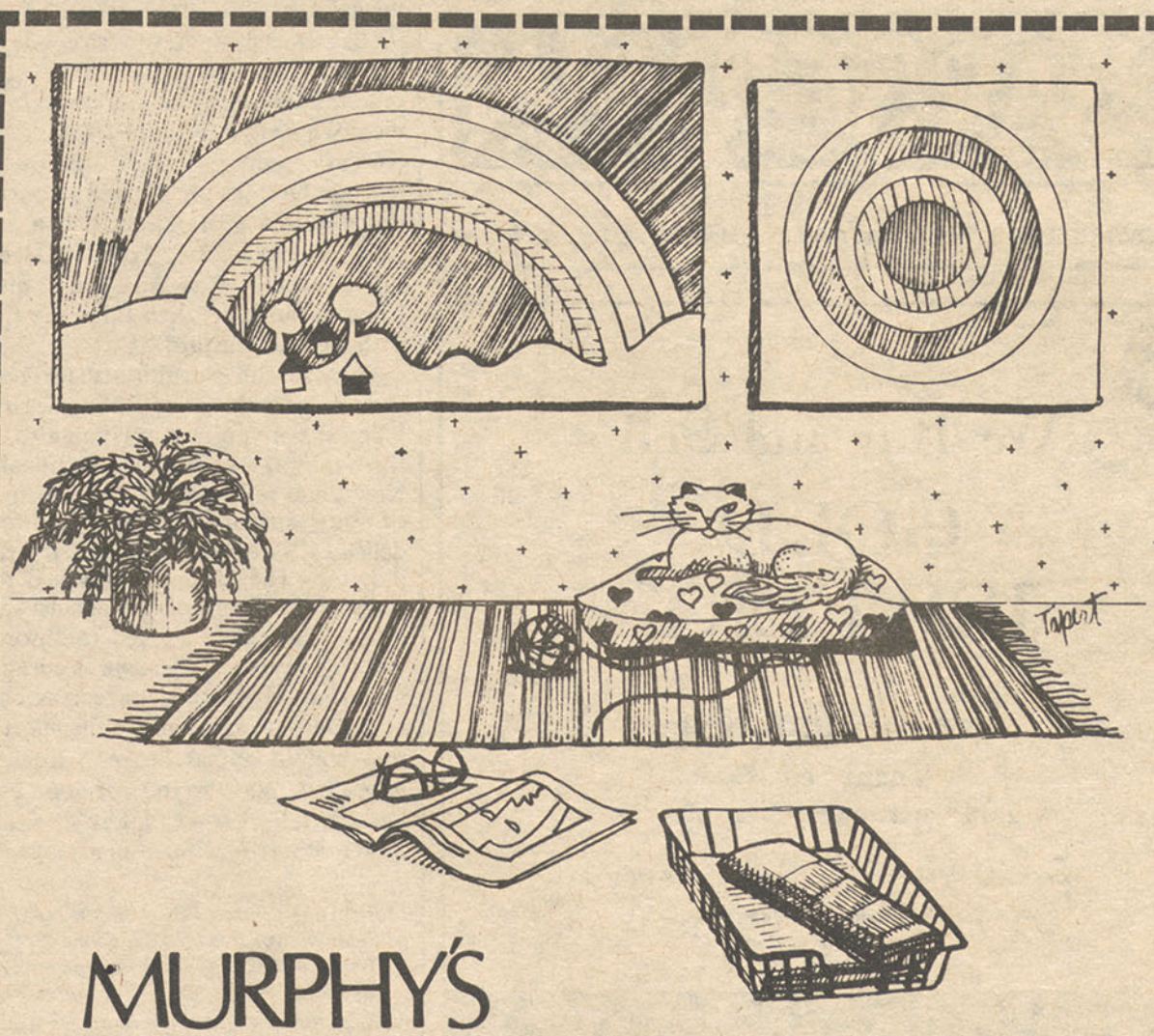

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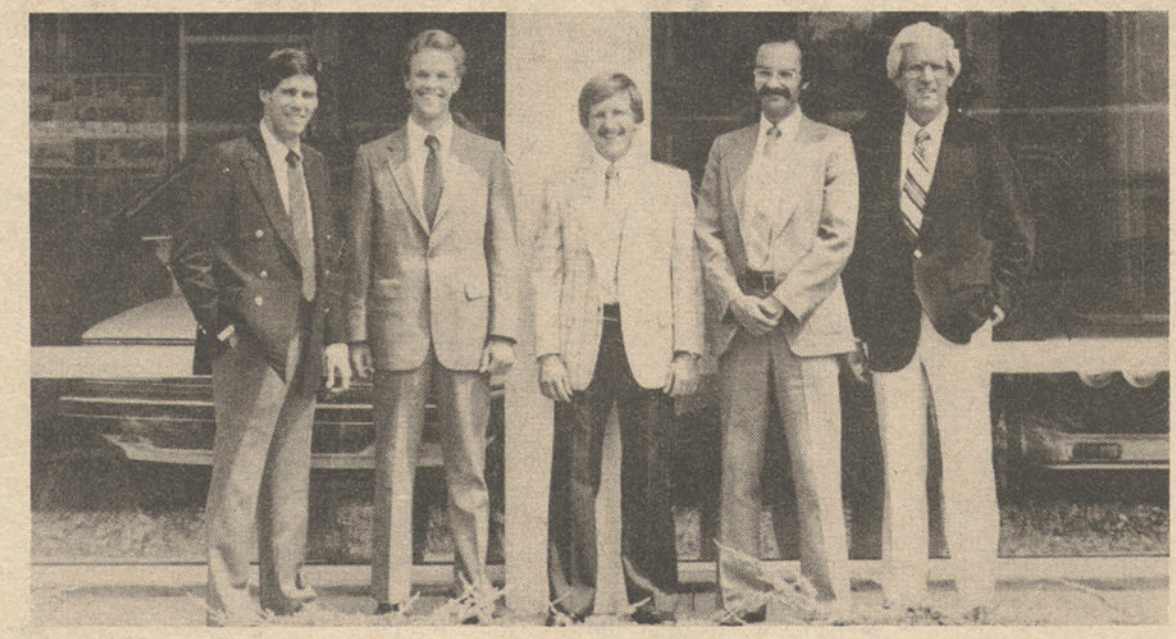

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The peck basket was now almost full, with plenty of stuff for a meal.

We decided not to do anything complicated with our wild gleanings from downtown Ann Arbor. Instead, we cooked them simply to get a good idea of their natural flavors. We washed everything a couple of times in plenty of water. Into a one-liter carafe we put the big bunch of green mint and poured boiling water over it to the top of the container. The mint tea turned a beautiful shade of green; the delightful odor of mint filled the kitchen. The lovely gray-green milkweed pods looked like stuffed commas an inch and a half long. We blanched them twice to rid them of any possible bitterness. Then we boiled them briefly with a little salt. They tasted like delicate green beans—excellent! "They make first class pickles, too," Weatherbee said. "In my classes there are always some people who raise an eyebrow when I use salt or sugar. I don't go overboard, but if it takes a little salt or sugar to make something palatable, I use it."

Purslane, knotweed, and lamb's-quarters we cooked like spinach. Purslane, with dark green leaves and red stems, even looked like the beet greens it resembles in flavor. Knotweed turned khaki-colored and tasted like overcooked spinach with vinegar in it, in my opinion. Lamb's-quarters lost their gray patina in cooking and turned a lovely rich green. They tasted quite a lot like spinach—every bit as good. We sauteed the mushrooms with a bit of onion. They were mild in flavor—very nice. We stewed the apples with honey for sweetening, coring them but leaving the skins on. I made a conventional quiche with onions, bacon, and two kinds of cheese. To it I added a half cup each of cooked lamb's-quarters and purslane, then filled the shell with the usual custard.

Early in our expedition Peter Yates had been with us to take pictures. "You mean you're really going to eat these things?" he had said skeptically. Now Yates rejoined us to take pictures of our spread. "Why, it looks delicious!" he exclaimed in surprise. It did, too. The different tints and textures of the greens played against each other. The quiche looked toothsome, with a tracery of purslane decorating its surface. The appetizing earthy odor of the mushrooms hung in the air. The rosy stewed apples looked especially appealing. Was the food as good as it looked? All of it was interesting, and most of it was excellent—on my honor!

Most of the central-city edibles in our feast will remain available through September. To find out more about edible wild plants, you could inquire about Ellen Weatherbee's fall class sponsored by the U-M Center for Adult Education, 412 Maynard (764-5302). Edible Wild Plants of the Great Lakes Region *by Ellen Elliott Weatherbee and James Garnett Bruce (69 pp., paper) may be obtained for $4.95 postpaid. Write Box 8253, Ann Arbor 48107.*

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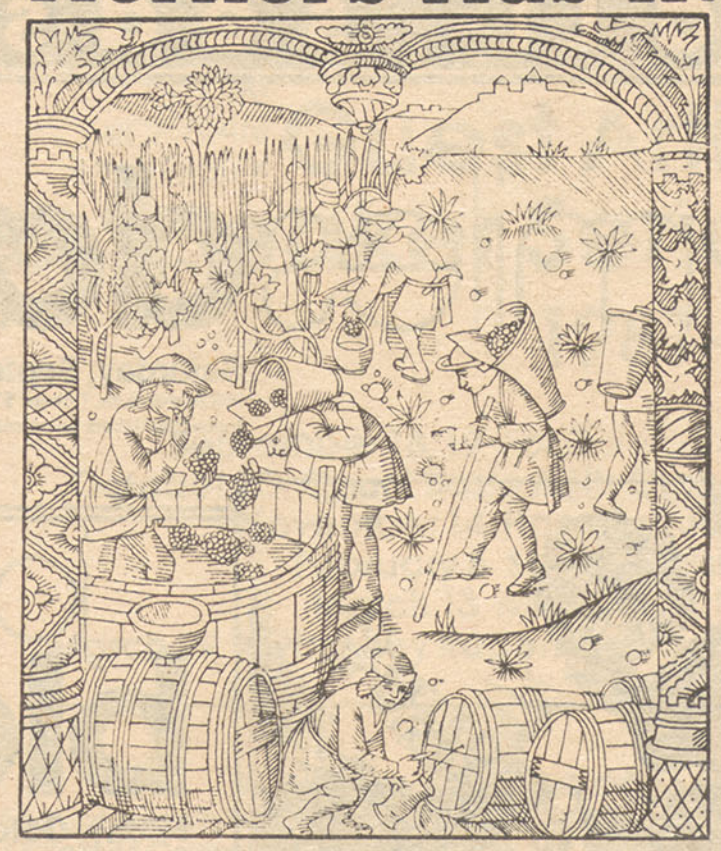

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james blood ulmer

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Individual tickets go on sale Tuesday, September 22 at 10:00 am.

betty carter

Friday, November 6
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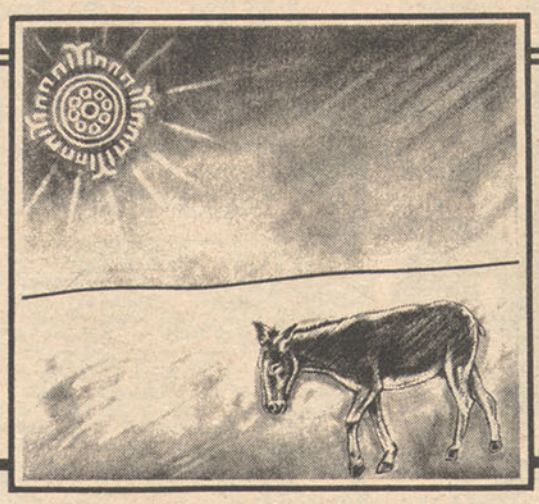
Individual tickets go on sale Monday, September 28 at 10:00 am.



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CALENDAR

A selection of Ann Arbor events by our staff and contributors, with separate listings for exhibits and for music at local night spots.

TO PUBLICIZE EVENTS IN THE CALENDAR

Mail press releases to John Hinchey, Calendar Editor, *ANN ARBOR OBSERVER, 206 S. Main, Ann Arbor, Michigan 48104.* **PLEASE** do not phone in information. With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for October events should arrive by Sept. 16. All material received by September 14 will be used as space permits; material submitted later may not get in.

Red Clay Ramblers at The Ark, Sun., Sept. 13

MUSIC AT NIGHT SPOTS

These bookings came from information available at press time. Last minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead.

ANNIE'S DUGOUT, 2324 Dexter, 665-8644.

Live entertainment Saturday nights only until October. Various types of music from rock to folk. No cover, no dancing. **SEPT 5: The Falcons.** Lively R&B to rock. Fronted by ex-Blue Front Persuaders guitarist Dennis Hack. **SEPT 12, 19, & 26:** To be announced.

THE APARTMENT, 2200 Fuller, 769-4060.

Big-screen TV and video games, Mon.-Thurs.; live music and dancing, Fri.-Sat. (no cover). Located in the Huron Towers complex near North Campus. **EVERY FRI.-SAT.: J.R.** Features John Braun and Randy Brown. Top-40, country, and slow dance music.

ARBOR VALLEY INN, 2800 Jackson, 769-0700.

Live music Thursday through Saturday nights. No cover, dinner & dancing. **EVERY THURS.-SAT.: Midnight Riders.** Danceable country, easy listening, and pop from a group that has made several tours for Hilton and Sheraton hotels.

THE ARK, 1451 Hill, 761-1451.

The best place in the state to catch folk music from the U.S., the British Isles, and beyond. A living-room atmosphere with hot popcorn and coffee provided. Music starts at 9 p.m. (8 p.m. Sundays) unless otherwise noted. **SEPT. 11-12: Gamble Rogers.** Formerly with the Serendipity Singers and currently featured on NPR's "All Things Considered," Rogers is a songwriter, guitarist, and humorist whose "Southern gothic art songs," as he calls them, have provoked comparisons with Mark Twain and Will Rogers. (Shows at 8 & 10:30 p.m. on 9/12.) **SEPT. 13: Red Clay Ramblers.** A five-person country string band incorporating piano and trumpet alongside the more traditional fiddle, banjo, guitar, mandolin, and bass. Lively, eclectic interpretations of old-time music. **SEPT. 14: DeDanann.** This Irish string band drives through traditional jigs, reels, and flings with a verve and style that has earned them a reputation, and a following, equalled only by that of the Chieftains. **SEPT. 18-19: Gemini.** Twin brother folk duo performs original music with "old world" influences from Israel and Eastern Europe. Always an Ark favorite. **SEPT. 25-26: Mary McCaslin and Jim Ringer.** See Events. **SEPT. 27: The Lost World String Band.** Old-time American music. **EVERY WED.: Open mike night.** All local performers welcome.

THE ARMADILLO, 2789 Washtenaw, 434-7993.

Live country music, Wed.-Sat. Cover, dancing. **EVERY WED.-SAT.: Ivan Buzzard Band.** Modern country music.

AURA INN, 11275 Pleasant Lake, 428-7993.

The lakeside tavern is changing its musical fare from hard-core rock to music for everyone. Cover, dancing. **EVERY FRI.-SAT.** (beginning Sept. 11-12): **Dennis Ruby and the Persuaders.** 50's & 60's rock, country, and others. Music for the whole family. **SEPT. 12: Pig Roast.** See Events.

THE BALCONY, 1250 Washtenaw, 971-1100.

Upstairs lounge at the Crystal House Motel. Live music, dancing Wed.-Sat. (cover Fri.-Sat. only). **SEPT. 2-5 & 9-12: The Shy.** Top-40 rock. **SEPT. 16-19 & 23-26: Not Afraid.** Top-40 rock.

BIMBO'S, 114 E. Washington, 665-3231.

Cover, dancing Thurs. only. **EVERY THURS.:** 50's-60's rock band to be announced. **EVERY FRI.-SAT.: Gaslighters.** Dixieland sing-along band.

BLIND PIG, 208 S. First, 996-8555.

Live jazz, blues, folk, and rock. Cover, no dancing. **SEPT. 4-5: Stuart Mitchell.** Folk singer & comedian. **SEPT. 7 & 21: Boogie Woogie Red.** Authentic old boogie blues piano and vocals. Occasional guest drop-ins. **SEPT. 11-12: Wendell Harrison and Pamela Wise:** 5-piece jazz group fronted by vocalist Wise and Harrison on flute and clarinet. **SEPT. 14: George Bedard and the Bonnevilles.** Recently re-formed quintet emphasizes old-time country music (as opposed to their previous rockabilly direction). Includes Blue Front Persuaders' bassist Karl Hildebrandt and Telluride Cowboys' pedal steel player Mark O'Boyle. **SEPT. 18-19: Dick Siegel and the Ministers of Melody.** Scalding hot R&B, modern-styled early-rockers, and original hits like "Downsize Blues" and "What Would Brando Do?" have made Siegel an in-demand opening act for artists as varied as Martin Mull, the Fabulous Thunderbirds, and Carl Perkins, coming up at Nitro's in Detroit this month. **SEPT. 25-26: Newhouse & Simmons & the Funkabillies.** R&B, rockabilly, with lots of originals. **SEPT. 28: Larry Manderville and Friends.** Manderville plays piano with an intensity that is both sweet and gutsy. His band will probably include David Reinstein on tenor saxophone and Hugh Hitchcock on bass.

COUNT OF ANTIPASTO, 1140 S. University, 668-8411.

The upstairs pizzeria offers live music Fri.-Sat. No cover, no dancing. **SEPT. 11-12: Vantage Point.** Well-practiced, hard-rocking blues. Sometimes plays as a quartet (keyboard, sax, drum, and bass), sometimes includes a guest guitarist. Rest of month, to be announced.

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AURORA NATOLA-GINASTERA, Cellist, and	
ANTHONY DI BONAVENTURA, Pianist	Sun Oct 18
ALL GINASTERA PROGRAM	Tues Oct 20
LONDON EARLY MUSIC GROUP	Fri Oct 23
OKINAWAN DANCE THEATER AND MUSIC	Wed Oct 28
NATHAN MILSTEIN, Violinist	Thurs Oct 29
MARTHA GRAHAM	
DANCE COMPANY	Fri-Sun Oct 30-Nov 1
SOVIET EMIGRÉ CHAMBER ORCHESTRA	
Boris Bloch, Pianist	Tues Nov 3
PANOCHA STRING QUARTET	Sat Nov 7
TASHI: Clarinet and Strings	
with Richard Stoltzman, Clarinetist	Sun Nov 15
UTO UGHI, Violinist	Fri Nov 20
CESARE SIEPI, Basso	Sun Nov 22
LUBLIN POLISH FOLK FESTIVAL	Mon Nov 23
PAUL GAULIN MIME COMPANY	Tues Nov 24
JAMES GALWAY, Flutist, PHILLIP MOLL, Pianist,	
and MORAY WELSH, Cellist	Mon Nov 30
ROMANIAN FOLK FESTIVAL	Wed Dec 2
HANDEL'S "MESSIAH"	
Donald Bryant, Conductor, Soli,	
Choral Union and University Orchestra	Fri-Sun Dec 4-6
VIENNA CHAMBER ORCHESTRA	
Philippe Entremont, Conductor and Pianist	Tues Dec 8
CONCERTO SOLOISTS OF PHILADELPHIA	
with Hermann Baumann, French Horn	Sat Dec 12
PITTSBURGH BALLET THEATRE	
Tchaikovsky's "Nutcracker"	Fri-Sun Dec 18-20
ANDRÉ WATTS, Pianist, and	
CHARLES TREGER, Violinist	Sun Jan 10
JOFFREY II DANCE COMPANY	Fri Sat Jan 15, 16
DAME JANET BAKER, Mezzo-soprano	Sun Jan 17
OAKLAND (CALIFORNIA) BALLET	Mon-Wed Jan 25-27
SOFIA PHILHARMONIC ORCHESTRA	Thurs Feb 4
CARLOS MONTOYA, Guitarist	Sat Feb 6
ORPHEUS ENSEMBLE	Sun Feb 7
CHAMBER ORCHESTRA OF VERSAILLES	Thurs Feb 18
PAUL TAYLOR DANCE COMPANY	Tues Wed Mar 2, 3
DETROIT SYMPHONY ORCHESTRA	
Erich Bergel, Conductor, and Radu Lupu, Pianist	Fri Mar 5
HEINZ HOLLIGER, Oboist	Sun Mar 7
MARCEL MARCEAU, Mime	Thurs-Sat Mar 11-13
JURY'S IRISH CABARET	Tues Mar 16
PETER SERKIN, Pianist	Thurs Mar 18
TOKYO STRING QUARTET	Sat Mar 20
MAURIZIO POLLINI, Pianist	Wed Mar 24
TEDD JOSELSON, Pianist	Thurs Apr 1
PENNSYLVANIA BALLET	Mon-Wed Apr 19-21
MAY FESTIVAL	
Philadelphia Orchestra Eugene Ormandy/Aldo Ceccato	
(on sale December 1)	Wed-Sat Apr 28-May 1

Single tickets from $5.00-$13.00, available after Labor Day

Brochure with complete information is available upon request.
Contact University Musical Society, Burton Tower, Ann Arbor, Michigan 48109
Weekdays 9-4:30, Saturday 9-12. Phone (313) 665-3717

UNIVERSITY MUSICAL SOCIETY

"YOU'RE INVITED"

The Complete Cuisine and The Patisserie
request the honor of your participation at
the Third Running of "The Great Pastry Run Off"
SUNDAY, the SIXTH of SEPTEMBER, 1981 at 9:15 A.M.
Breakfast reception to follow the 10K (6.2 mile) run, 3 mile brisk walk.

I ♥ VE TO RUN

R.S.V.P. by Wednesday, September 2, 1981
(pre-registration deadline)

Entry forms available at downtown & campus sporting goods stores in Ann Arbor.

MARY CHRISTENSEN'S KITCHENS

Planning a new kitchen?
Don't miss our
Kitchen Clinic
Guest instructor: Bob Paspas-C.K.D.
Tuesday, September 22, 1981, 7:00 pm.
Admission by reservation only-free.
Call now: 668-6388 or 662-9866.

CFT

For current or additional information, please call 662-8848 or 668-8480.

CLASSIC FILM THEATRE AT THE MICHIGAN
603 E. Liberty

Admission $2.00
Children under 12 - $1.00
No extra charge for double features.

Wed., Sept. 2 / 4, 8
LAWRENCE OF ARABIA
(David Lean, 1962)

Thur., Sept. 3 / 3, 7, 10:45
THE BIG SLEEP
(Howard Hawks, 1946)
5:00 & 9:00
TO HAVE & HAVE NOT
(Howard Hawks, 1944)

Fri., Sept. 4 / 3:30, 7, 10:15
WOODSTOCK
(Michael Wadleigh, 1970)

Sat., Sept. 5 / 2, 5:30, 8:45
PLAY IT AGAIN SAM
(Herbert Ross, 1972)
3:30, 7, 10:15
CASABLANCA
(Michael Curtiz, 1943)

Tues., Sept. 8 / 2:30, 7, 11
FRENZY
(Alfred Hitchcock, 1972)
4:30 & 9:00
FAMILY PLOT
(Alfred Hitchcock, 1976)

Wed., Sept. 9 / 3, 7, 10:15
THE 400 BLOWS
(Francois Truffaut, 1959)
4:45 & 8:45
SHOOT THE PIANO PLAYER
(Francois Truffaut, 1960)

Thur. & Fri., Sept. 10-11 / 2, 7, 11:30
A CLOCKWORK ORANGE
(Stanley Kubrick, 1971)
4:30 & 9:30
PERFORMANCE
(Nicolas Roeg, 1970)

Sat., Sept. 12 / 3, 7, 10:30
DR. STRANGELOVE
(Stanley Kubrick, 1964)
4:45 & 8:45
THE LADYKILLERS
(Alexander MacKendrick, 1956)

Sun. Sept. 13 / 3, 7, 10:15
SUSPICION
(Alfred Hitchcock, 1941)

continued in next column

4:45 & 8:45
NOTORIOUS
(Alfred Hitchcock, 1946)

Mon., Sept. 14 / 3, 7, 10:15
THE HORSE'S MOUTH
(Ronald Neame, 1958)
4:45 & 8:45
THE MAN IN THE WHITE SUIT
(Alexander MacKendrick, 1952)

Tues., Sept. 15 / 4, 7, 9:45
HAMLET
(Laurence Olivier, 1948)

Wed., Sept. 16 / 4, 8
THE SEVEN SAMURAI
(Akira Kurosawa, 1954)

Sat., Sept. 19 / 3:15, 7, 10:45
MONTY PYTHON & THE HOLY GRAIL
(Gilliam & Jones, 1975)
5:00 & 8:45
BEDAZZLED
(Stanley Donen, 1967)

Tues., Sept. 22 / 3, 7
ON THE TOWN
(Gene Kelly, 1949)
5:00 & 9:00
SINGIN' IN THE RAIN
(Gene Kelly, 1952)

Mon., Sept. 28 / 3:30, 7, 10:15
THE LAVENDER HILL MOB
(Charles Crichton, 1950)
5:00 & 8:30
KIND HEARTS AND CORONETS
(Robert Hamer, 1949)

Tues., Sept. 29 / 4, 7, 9:30
MACBETH
(Roman Polanski, 1971)

Wed., Sept. 30 / 2:45, 7
DRUNKEN ANGEL
(Akira Kurosawa, 1948)
4:30 & 8:45
DODESKA DEN
(Akira Kurosawa, 1970)

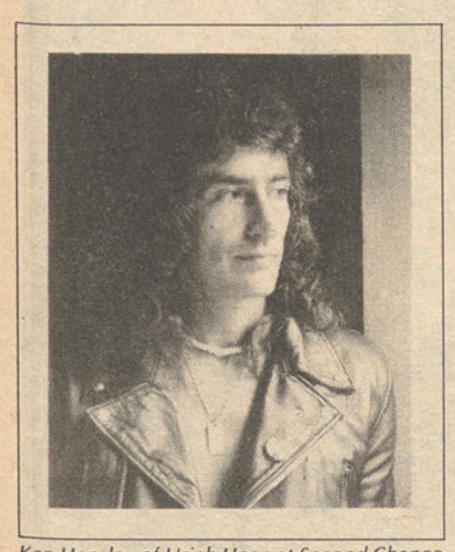
CALENDAR /continued

THE DOWN UNDER, 117 E. Main, Manchester, 428-7000.

Small, informal listening room downstairs from the Black Sheep Tavern. Live music Fri.-Sat. and possibly Thurs. No cover, no dancing. **EVERY FRI.: David Menefee.** Country guitar and fiddle playing. Jam sessions frequently develop. **EVERY SAT.: Connie Huber and Steve Moebs.** Soft yet powerful folkish duo performing mostly original material.

THE EARLE, 121 W. Washington, 994-0211.

Live jazz trios Tues.-Sat. No cover, no dancing. Entertainment prices for liquor after 9 p.m. **EVERY MON.: Kevin O'Connell.** Superb solo pianist. **EVERY TUES.-THURS.: Ron Brooks Trio.** With Larry Bell on drums and Kevin O'Connell on piano. **SEPT. 5-6: Mike Grace Trio. SEPT. 12-13: Misbehavin':** Andrews Sisters-styled jazz-swing vocal group. **SEPT. 19-20: Howard White Trio.** A collage of different rhythms — enough to make you wish the Earle still had dancing. **SEPT. 26-27: Joe Summers Trio.**



Ken Hensley of Uriah Heep at Second Chance, Mon., Sept. 14.

ENTERTAINMENT WORLD, 1405 Ecorse, Ypsilanti, 485-4220.

No cover, dancing. **EVERY WED.-SAT.: The Red-eye Band.** Outlaw country music by the permanent house band.

THE HABITAT, 3050 Jackson, 665-3636.

Lounge at Weber's Restaurant. Solo piano by Art Stephan during daily happy hour. No cover, dancing. **EVERY TUES.-SAT.: Pegasus.** Contemporary easy listening trio with female vocalist.

THE HEIDELBERG, 215 N. Main, 663-7758.

Live music Thurs.-Sat. in the Rathskeller; German band & dancing Sat. in the Wein Room. **EVERY THURS.-SAT.: Mustard's Retreat.** Guitarists Michael Hough and David Tanuelvich sing and play varied folk, blues, and rock tunes, including some originals. Frequent additions of dulcimer, harmonica, or electric bass. **SEPT. 6: Country Jamboree.** See Events.

THE HILL, 50 E. North Territorial (at US 23), 665-3697.

Cover, dancing. **EVERY FRI.-SAT.: Tate.** Exceptional country, bluegrass, and blues band fronted by Terry and Jim Tate.

KING'S ARMS PUB, 118 E. Washington, 663-9757.

Bimbo's intimate pub. Light rock/easy listening solos and duos. **EVERY THURS.-SAT.: Mark Northey.**

MINGLES, 2900 Jackson, 665-4444.

Holiday Inn West Bank lounge. Live music, Tues.-Sat. Dancing, no cover. Schedule to be announced.

MR. MIKE'S LOUNGE, 1425 Ecorse, Ypsilanti, 483-0010.

No cover, dancing. **EVERY FRI.-SAT.: Spring Water.** Country/rock.

MOUNTAIN JACK'S, 300 S. Maple, 665-1133.

Live music, Mon.-Sat. Dancing, no cover. **EVERY MON.-SAT.: Bones.** Top-40 cover band.

O'BRIEN'S PUB, 205 W. Michigan Ave., Ypsilanti, 485-4990.

Dancing, no cover. **EVERY THURS.-SAT.,** a top-40 rock group to be announced.

OLD TOWN, 120 W. Liberty, 662-9291.

Not normally in the live music business, the downtown corner bar is the scene of informal acoustic jams every Sunday night beginning at 7 p.m.

PRETZEL BELL, 120 E. Liberty, 761-1470.

Live bluegrass weekends only. Cover, no dancing. **EVERY FRI.-SAT.: RFD Boys.** Authentic bluegrass string music.

RICK'S AMERICAN CAFE, 611 Church, 996-2747.

Campus area club featuring live music seven nights a week. Cover, dancing. **SEPT. 1: Onxyz.** Jazz-flavored reggae band from Detroit. **SEPT. 2: Luther Allison.** See Events. **SEPT. 3: The Falcons.** See Annie's Dugout. **SEPT. 4: Roomful of Blues.** See events. **SEPT. 5: Blue Front Persuaders.** High-energied and looser than loose, the Persuaders are a swing-styled R&B band featuring interpretations of R&B classics from Louis Jordan to early Ray Charles and funky originals like "Do the Pup" and "Up Your Nose." **SEPT. 6: Trainable.** Bouncy, jerky, funky new wavish rock group plays almost all originals and features a weirdly high-pitched vocalist with machine-like phrasing. With Retro. **SEPT. 7: Dick Siegel and the Ministers of Melody,** plus **George Bedard and The Bonnevilles.** See Blind Pig for both groups. **SEPT. 8: Streetlight Knights.** Constantly improving young blues/rock group is branching successfully into English ska. **SEPT. 9: Son Seals.** See Events. **SEPT. 10: Sailcatz.** Blues/rock quartet which of late has been featuring J. P. Purcell, formerly of the Blue Front Persuaders, and saxophonist Steve Dreyfuss. **SEPT. 11-12: Steve Nardella.** Old-fashioned, new-spirited rockabilly by the Detroit area's most popular (and skillful) practitioners. With George Bedard on guitar and Mark "Mr. B" Braun on piano. **SEPT. 13: Mike Gould and the Gene Pool Band.** Fresh from the release of his first record, "Clones All Think Alike," Gould performs an eccentric, enterprising mix of musical styles: old and new wave rock, folk, country, with many originals. **SEPT. 14-15: Tony Brown Band.** Hot reggae from Madison. **SEPT. 16: Eddie Clearwater.** Second generation Chicago blues guitarist. **SEPT. 17-19: Newt and the Salamanders.** Old-style R&B, slick and tight, plus more bizarre things like Frank Zappa covers and Devo's "Whip It" in an R&B presentation. **SEPT. 20: Gary Pryka and the Scales.** Nouveau-style rockers with strong original songs. **SEPT. 21: Emerald City.** Classic 60's and 70's rock 'n' roll. **SEPT. 22: Dick Siegel.** See Blind Pig. **SEPT. 23:** To be announced. **SEPT. 24: Bryan Lee.** Blind giant of the blues from Madison. **SEPT. 25-26: Rick's All-Stars.** A blues-based jam with three members of Vantage Point (Chuck Perraut on sax, Don Savoie on keyboards, Tom Johnsmiller on bass), ex-Blue Front Persuader J. P. Purcell on harmonica, and a drummer and guitarist to be announced. **SEPT. 27: Hard Corps.** Reunion and farewell appearance of this power pop band known for its political/satirical material and attitudes. A hit at last year's PIRGIM-sponsored "Peace Jam" at MSU. **SEPT. 28: Sharks.** 6-piece R&B group features guitarist Terry Hughes. **SEPT. 29: Black Market** and **Makah Rhythm Tribe.** Reggae double-bill. Two of the Makah quartet are with Onxyz. **SEPT. 30:** To be announced.

SECOND CHANCE, 516 E. Liberty, 994-5350.

Ann Arbor's premier rock 'n' roll club. Live music 7 nights a week consists for the most part of professional top-40 cover bands. Occasional concerts by national and international rock 'n' roll groups. **SEPT. 1:** To be announced. **SEPT. 2-6: Mariner.** One of the area's most popular top-40 bands. Veterans of a successful big-auditorium Japanese tour. **SEPT. 7:** To be announced. **SEPT. 8:** Reggae group to be announced. **SEPT. 9-13: The Famous Names.** Heavy, show-biz oriented top-40. The old Dittilies, with some new faces. **SEPT. 14: Uriah Heep.** See Events. **SEPT. 15-16: Newt and the Salamanders.** See Rick's. **SEPT. 17-20: Dr. Bop and the Headliners.** Second Chance's all-time favorite band. Sixties rock and parodies of everything else. **SEPT. 21-22:** To be announced. **SEPT. 23-27: Bobby Lewis and the Crackerjack Band.** Wide-ranging rock 'n' roll cover band. **SEPT. 28-29:** To be announced. **SEPT. 30-OCT. 4: Moriah.** Top-40 cover band.

SMUGGLERS INN, 3150 S. Boardwalk (near Briarwood), 668-1545.

No cover, dancing. **EVERY TUES.-SAT.: Scat.** Top-40 rock.

STAR BAR, 109 N. Main, 769-0109.

Live music, Tues.-Sat. All kinds. Cover, dancing. Schedule not available.

EVENTS

★ *denotes no admission charged.*

Film Location Abbreviations

AAPL — Ann Arbor Public Library (S. Fifth Ave. at William), basement meeting room. **AH-A** — Angell Hall, Auditorium A. **MLB 3[4]** — Modern Languages Building, Washington at Ingalls, Auditorium 3 or 4. **Mich.** — Michigan Theater, Liberty at Maynard. **Nat. Sci.** — Natural Sciences Building, North University across from Ingalls. **Old A&D** — Lorch Hall (Old Architecture Building at Tappan and Monroe). **Rm 100 HH** — Room 100 Hutchins Hall, Law School, State and Monroe.

FILM SOCIETIES INFORMATION

Tickets $2 (children, $1), $3 double features, unless otherwise noted

Alternative Action Film Series (ACTION) — 662-6599 **Ann Arbor Film Cooperative (AAFC)** — 769-7787 **Classic Film Theatre (CFT)** — no additional charge for double features 668-8480 **Cinema Guild (CG)** — Monday is 2-for-1 night 764-0147 **Cinema 2 (C2)** — 665-4626 **Gargoyle (GAR)** — $1.50 763-2194 **Mediatrics (MED)** — 763-1107 **Michigan Community Theater Foundation (MCTF)** — $2 (Students, senior citizens, and MCTF members, $1). Series ticket (23 movies) $20 (Students, senior citizens, and MCTF members, $12 668-8480.

Warning: Film schedules subject to last minute changes.

1 TUESDAY

★ Ann Arbor "Y" Guest Week

"Y" recreational facilities are open free of charge to anyone age 16 and up from August 31 through September 6. Children may participate in daily swims if accompanied by an adult. Demonstrations of selected class activities Tues. and Thurs. (Sept. 1 and 3), 7:30-10 p.m.

For "Y" schedules and information, call 663-0536. Free.

2 WEDNESDAY

★ Washtenaw County Solidarity Day Coalition

Planning meeting for Solidarity Day, the September 19th demonstration in Washington, D.C. called by the AFL-CIO in support of jobs, justice, human rights, and human progress. This is the first demonstration called by the AFL-CIO in its history. Volunteers needed.

7 p.m., Pendleton Room, Michigan Union. Free. 662-6597.

Bright Morning Star

A troupe of six singers, songwriters, and storytellers performs traditional and contemporary folk and country music, spiced with blues and theatrical hijinks. Their performances explore the importance of what people do with their daily lives, and they have shared the stage with such kindred spirits as Pete Seeger, Holly Near, and Gil Scott-Heron. A benefit for the Arbor Alliance and the Children's Community Center.

7:30 p.m., First Presbyterian Church, 1432 Washtenaw. Tickets $5 at Schoolkids, Saguaro Plants, and PIRGIM, and $6 at the door. 663-4392.

SEPTEMBER

The Blind Pig 208 S. First, Ann Arbor 996-8555

S	Mon.	Tu	W	Th	Fri.	Sat.
		1	2	3	4 Stuart Mitchell $2.00	5
	Boogie Woogie Red Down $1.50					
6	7 Labor Day Closed	8	9	10	11 Wendell Harrison $2.50	12
13	14 George Bedard & the Bonnevilles $2.00	15	16	17	18 Dick Siegel & the Ministers of Melody $2.50	19
20	21 Boogie Woogie Red Down $1.50	22	23	24	25 Newhouse & Simmons Funkabillys $2.00	26
27	28 Larry Manderville $2.00	29	30			

3rd Annual September Storewide

Super Sale

All Plants & Baskets

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Matthew C. Hoffmann

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SOON TO BE IN OUR NEW LOCATION • 340 MAYNARD, TOWER PLAZA

CALENDAR /continued

Luther Allison

Few bluesmen can boast as versatile a mastery of the blues as Allison, and nowhere will you find a more dynamic blues performer. Allison draws his repertoire from all the greats of electric blues and adds several outstanding originals of his own. His spell-binding, vibrant vocals are surpassed only by his virtuoso guitar work, which has been compared favorably to everyone from B. B. King to Jimi Hendrix.

9:30 p.m., Rick's American Cafe, 611 Church. $4 at the door only. 996-2747.

FILMS

CFT. "Lawrence of Arabia" (David Lean, 1962). Peter O'Toole, Omar Sharif, Alec Guiness. Mich., 4 & 8 p.m.

Luther Allison at Ricks, Wed., Sept. 2.

3 THURSDAY

"Blithe Spirit": Black Sheep Repertory Theatre

Black Sheep closes its 1981 season as it opened it, with a witty, sophisticated Noel Coward comedy directed by Pat Rector. An urbane novelist is researching the occult when he accidentally conjures up the spirit of his first wife. His second wife is less than amused, as is he, especially when the ghost attempts to kill him. The plot takes many more sharp turns before he extricates himself from this hilarious quandary. Stars George Bufford, Meg Gilbert, and Sandy Hudson.

8:15 p.m., 104 E. Main, Manchester. $2-$6. 428-9280.

FILMS

CFT. "The Big Sleep" (Howard Hawks, 1946). Humphrey Bogart, Lauren Bacall. Mich., 3, 7, & 10:45 p.m. **"To Have and Have Not"** (Howard Hawks, 1944). Humphrey Bogart, Lauren Bacall, Walter Brennan. Mich., 5 & 9 p.m.

4 FRIDAY

★ U-M Women's Golf: Lady Wolverine Invitational

9 a.m., Michigan Golf Course. Free. 763-4423.

"Blithe Spirit": Black Sheep Repertory Theatre

See 3 Thursday. 8:15 p.m.

Roomful of Blues

This swinging, horn-led R&B outfit from Providence, Rhode Island, is credited with instigating the growing R&B revival now shuttling up and down the East Coast. Formed in 1970, Roomful has opened for dozens of major acts, including B. B. King, Count Basie, Fats Domino, and The Persuasions. Unsurpassable dance music which offers listening pleasure to rockers and jazz buffs as well as the R&B faithful.

9:30 p.m., Rick's American Cafe, 611 Church. $3 at the door only. 996-2747.

FILMS

ACTION. "The Front Page" (Billy Wilder, 1974). Jack Lemmon, Walter Matthau. MLB 4, 7 & 9 p.m. **CFT. "Woodstock"** (Michael Wadleigh, 1970). Jimi Hendrix, the Who, Sly and the Family Stone, Santana, and more. Mich., 3:30, 7 & 10:15 p.m.

5 SATURDAY

★ Recycle Ann Arbor

Collection date for the area bounded by Main, Stadium, and Liberty. To use this free service, area residents should place recyclables on the curb in front of their houses by 8 a.m. Newspapers and magazines should be separated and bundled securely. Remove the labels from metal cans and flatten them. Glass must be separated by color and free of metal foil, rings, and caps.

For further information, call 665-6398.

★ U-M Women's Golf: Lady Wolverine Invitational

See 4 Friday. 9 a.m.

★ Michigan Dahlia Show: Michigan Dahlia Association

Annual floral festival. Ribbons awarded, and all flowers given away at the end of the show on Sunday.

10 a.m.-9 p.m., Lord & Taylor Court, Briarwood Mall. Free. 769-9610.

"Light Years from Andromeda": U-M Exhibit Museum Planetarium

An audio-visual show which travels through time with a beam of light from Andromeda, from the beginnings of man to contemporary explorations of the heavens.

11:30 a.m., 1:30, 2:45 & 4 p.m., Geddes at N. University. 75¢ (Children under five not admitted). 764-0478.

★ "Fashion Hall of Fame. . .in Golden Technicolor": Briarwood

Briarwood's annual fall fashion show, with guest commentator Charles Kleibacker. Each segment opens with a showing of celebrity fashions Kleibacker has designed, including outfits for Marilyn Monroe and Joan Crawford.

3 & 7 p.m., Grand Court, Briarwood Mall. Free. 769-9610.

★ Anthroposophic Study Circle: Rudolf Steiner Institute

Reading of Rudolf Steiner's fourth mystery drama, "The Soul's Awakening." Also meets 19 Saturday.

8-9 p.m., Rudolf Steiner House, 1923 Geddes. Free. 662-6398.

Contra and Square Dance: Ann Arbor Friends of Traditional Music/U-M Folklore Society

All dances taught; beginners welcome. Music by U-M Folklore Society.

8 p.m., Michigan Union. $2.50 (members, $2). 995-8879.

"Blithe Spirit": Black Sheep Repertory Theater

See 3 Thursday. 8:15 p.m.

FILMS

ACTION. "Harry and Tonto" (Paul Mazursky, 1974). Art Carney, Ellen Burstyn. MLB 3, 7 & 9:15 p.m. **CFT. "Play It Again, Sam"** (Herbert Ross, 1972). Woody Allen, Diane Keaton. Mich., 2, 5:30 & 8:45 p.m. **"Casablanca"** (Michael Curtiz, 1943). Humphrey Bogart, Ingrid Bergman. Mich., 3:30, 7 & 10:15 p.m.

6 SUNDAY

The Great Pastry Runoff: Complete Cuisine/The Patisserie

A 10 km (6.2 miles) run and a 3-mile fitness brisk walk through downtown Ann Arbor. Awards to first three in each of eight "partners" divisions: male-female, husband-wife, father-son, father-daughter, mother-son, mother-daughter, friend-friend, and dog-master. T-shirts and prize drawings for all who pre-register.

9:15 a.m., 300 block of N. Ashley. Run, $3 ($4 day of race); walk, $1 ($2 day of race). Pre-registration by Sept. 2. Registration forms available at Complete Cuisine, The Patisserie, and campus & downtown sporting goods stores. 761-3334.

★ Michigan Dahlia Show: Michigan Dahlia Association

See 5 Saturday. Noon-5 p.m.

"Light Years from Andromeda": U-M Exhibit Museum Planetarium

See 5 Saturday. 1:30, 2:45 & 4 p.m.

American Music Series

First in a series presented by several area performers to feature a diverse range of American music. The program includes the John Voiles Banned, a rock 'n' roll group following the direction of the later Beatles; Nada, a global fusion group combining instruments and melodies from all over the world in a distinctly American mix; Sharks, a popular R&B band; The World Space Ensemble, which plays acoustic fusion jazz; electronic music by Mark Sullivan and Jim Bartkowiak; and The Other Band, a new-wave power trio.

3-9 p.m., Michigan Theatre. $2. 665-0275.

"Blithe Spirit": Black Sheep Repertory Theater

See 3 Thursday. 4 p.m.

Country Jamboree

Features contemporary country singer and guitarist Peter Freeland of Saline, plus assorted guests, including Ronnie Lee and Company and Mark Northey.

4 p.m.-midnight, Heidelberg Restaurant, 215 N. Main. $2 cover charge; $5.25 barbeque buffet. 663-7758.

7 MONDAY

Democratic Labor Day Auction: Washtenaw County Democratic Party

Barbeque with chicken, hot dogs, corn on the cob, and tossed salad, followed by bingo at 2 p.m. and an auction at 3 p.m. Auction items include a canoe, ladders, tables, chairs, and a stained-glass kit. Also a bake sale and a book sale. To benefit the County Democratic Party.

1-6 p.m., Knights of Columbus Campgrounds, Dexter Rd. between Wagner and Zeeb. $7 (under 18, $2). Auction pick-up Sept. 5 will take anything except clothing. 662-9120.

8 TUESDAY

★ Fun Run: Ann Arbor Track Club

The Ann Arbor Track Club hosts its tenth season of cross-country runs for runners of all abilities, Tuesday nights, Sept. 8 through Oct. 20. A choice of 1-3 mile grass path runs over hill and dale.

6:30 p.m., Pioneer High School. Free. 761-3334.

FILMS

CFT. "Frenzy" (Alfred Hitchcock, 1972). Jon Finch, Billie Whitelaw. Mich., 2:30, 7 & 11 p.m. **"The Family Plot"** (Alfred Hitchcock, 1976). Barbara Harris, Bruce Dern. Mich., 4:30 & 9 p.m.

9 WEDNESDAY

★ Annual Panhellenic/Michigan Union Plant Sale

A wide variety of small-to-large size plants available at terrific prices. Also on hand: a "plant doctor" to answer questions about plants and their problems. Panhellenic's portion of proceeds go to the Domestic Violence Project; the Union's portion goes to provide cultural and social programs in the Union for students. Continues daily through Sept. 13.

10 a.m.-8 p.m. (Sept. 9-11); noon-4 p.m. (Sept. 12-13), Pendleton Room, Michigan Union. 763-5900.

★ Son Seals

Seals is a gruff howler of a singer, but most of the attention he gets concerns what he does with an electric guitar. The jazz press has acclaimed the imagination and economy of his solos, while rock journalists praise the rock 'n' roll energy he consistently creates in his audiences. An intense, fiery performer and a prolific composer of original blues material, Seals is widely regarded as the most gifted and promising of the younger bluesmen.

9:30 p.m., Rick's American Cafe, 611 Church. $3.50 at the door only. 996-2747.

FILMS

AAFC. "Tommy" (Ken Russell, 1975). The Who's rock opera. Roger Daltrey, Ann-Margaret, Oliver Reed, Jack Nicholson. AH-A, 7 p.m. **"Quadro-**

After words

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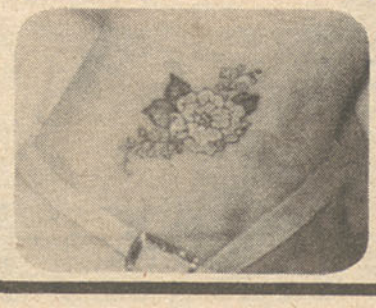
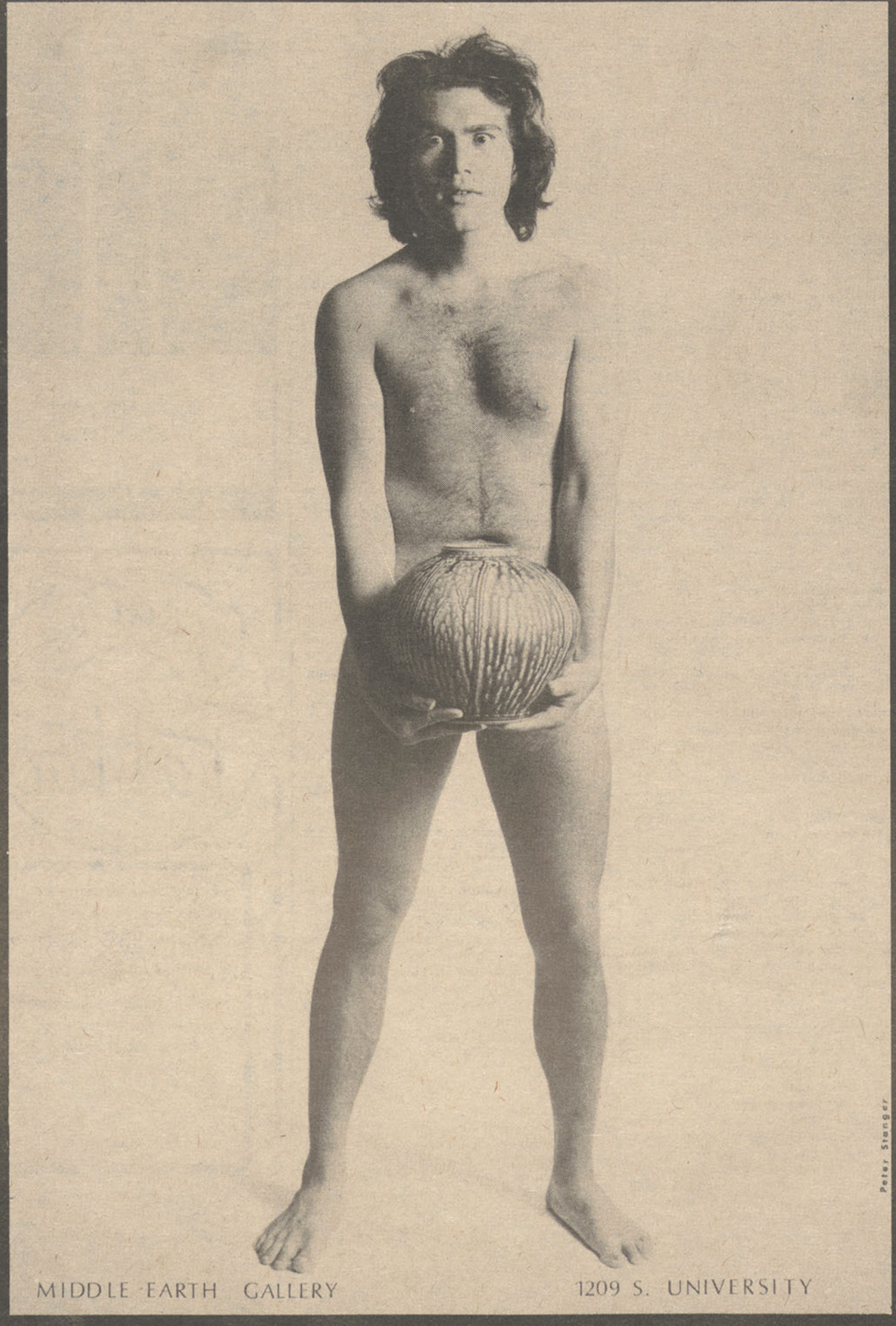


MIDDLE EARTH HAS

- FUNCTIONAL POTS



MIDDLE EARTH GALLERY 1209 S. UNIVERSITY

CALENDAR/cont

phenia" (Frank Roddam, 1979). A look at England's mods-and-rockers era. Music by the Who. AH-A, 9 p.m. **ACTION. "The Lone Ranger"** (Stuart Heisler, 1956). Clayton Moore, Jay Silverheels. MLB 4, 7 & 10 p.m. **"The Lone Ranger and the Lost City of Gold"** (Lesley Selander, 1958). Clayton Moore, Jay Silverheels. MLB 4, 8:30 p.m. **CFT. "The 400 Blows"** (Francois Truffaut, 1959). Truffaut's award-winning directorial debut. French, subtitles. Mich., 3, 7 & 10:15 p.m. **"Shoot the Piano Player"** (Francois Truffaut, 1960). Truffaut's funniest and most daring film. French, subtitles. Mich., 4:45 & 8:45 p.m. **CG. Popeye Festival.** 78 minutes of original Fleischer cartoons. Old A&D, 7 p.m. **"Mr. Deeds Goes to Town"** (Frank Capra, 1936). Gary Cooper, Jean Arthur. Old A&D, 8:30 p.m. **C2. "Bedazzled"** (Stanley Donen, 1967). Peter Cook, Dudley Moore, Raquel Welch. MLB 3, 7 & 9 p.m.

10 THURSDAY

★ "Where Will I Live After Age 60? 70? 80?": Turner Geriatric Clinic

Workshop with Katherine Warner, U-M professor of architecture and urban planning, and Pearl Axelrod and Dorothy Robb, both peer counselors at Turner Clinic. Discussion of multiple housing alternatives, housing practices in other countries, and ways to help the able, active elderly find pleasant, home-like dwellings. Coffee and tea.

1–3:30 p.m., Salvation Army Citadel, 100 Arbana. Free. 764–2556.

Art History Lecture Series: Ann Arbor Hadassah

A series of four lectures on "Women in Art" by Grand Rapids art historian Sylvia Krissoff. Tonight's topic is "Women Artists: Historical Survey to 1800." The remaining dates and topics for the series are: Sept. 17, "Struggle for Recognition from 1800 to 1900"; Sept. 24, "Women Artists and Social Change"; and Oct. 1, "Dreams and Images: 1950 to the Present."

1–3:30 p.m., social hall, Beth Israel Congregation, 2000 Washtenaw. $7.50, $20 for series. (Hadassah members, $5 and $15.) 662–6186, 665–5628.

★ "The Wonders of the Body": Ann Arbor Advocates for Safe Alternatives in Childbirth

Ann Arbor chiropractor Mark Genero discusses fetal development and the uses of chiropractic during pregnancy.

7 p.m., 3rd floor, First United Methodist Church, 602 E. Huron. Free. 973–7475.

★ General Meeting: Sierra Club

Trudy Turner shares her experiences on the east coast of Africa, where she spent 15 months studying non-human primates. Special focus on the problem of declining animal populations.

7:30 p.m., Ann Arbor Public Library. Free. 665–7389.

"Blithe Spirit": Black Sheep Repertory Theater

See 3 Thursday. 8:15 p.m.

FILMS

ACTION. "Interiors" (Woody Allen, 1978). Diane Keaton, Maureen Stapleton, E. G. Marshall. Nat. Sci., 7 & 9 p.m. **CFT. "A Clockwork Orange"** (Stanley Kubrick, 1971). From Anthony Burgess' novel. Malcolm McDowell, Patrick Magee. Mich., 2, 7 & 11:30 p.m. **"Performance"** (Nicholas Roeg, 1970). Bizarre psychological melodrama. Mick Jagger. Mich., 4:30 & 9:30 p.m. **CG. "Camelot"** (Joshua Logan, 1967). Richard Harris, Vanessa Redgrave. Old A&D, 6 & 9 p.m.

11 FRIDAY

★ Annual Barn Sale: Project Grow

Furniture, appliances, antiques, books, houseplants, and other household items are being sought for the sale. (No clothing.) Proceeds to benefit development of permanent community gardening sites in Washtenaw County. This past summer nearly 2,200 area residents gardened at Project Grow's eleven garden sites, making it one of the largest private, non-profit gardening groups in the United States.

9 a.m.–5 p.m., County Farm Barn, Washtenaw at Platt. People interested in donating items may call 996–3169 (M–F, 8:30 a.m.–12:30 p.m.) or bring donations to Project Grow office, 926 Mary St. during those hours.

★ **Ann Arbor '81 Ethnic Festival: Multi-Ethnic Alliance**

A chance to sample the food, drink, arts, and folklore of 18 different ethnic groups belonging to Ann Arbor's Multi-Ethnic Alliance: Afro-Americans, Arabs, Bohemians, Chicanos, Chinese, French, Germans, Greeks, Asian Indians, Irish, Italians, Jews, Filipinos, Poles, Russians, Scandinavians, and Ukrainians. Entertainment is strong on folk dancing in native costumes, including a Mexican mariachi band and dancers, Scottish country dancers, Irish chedlegh dancers, and German wooden-shoe dancers. Also a Scandinavian fiddler, a Russian balalaika orchestra, a French singer, and much more.

11 a.m.–11 p.m. (entertainment, 4–11 p.m.), Main St. between Huron and William. Admission free. 769–4511.

September Dances: Canterbury Loft

A diverse evening of modern dances ranging from the dramatic to the playful to the abstract, presented by U-M dance faculty Barbara Djules Boothe, Gay Delanghe, Alan Lommasson, and Lynn Slaughter. Three of the five works feature original music by area composer Preston Stahly, Jr.

7 & 9 p.m., Canterbury Loft, 332 S. State. $3.50 donation. 665–0606.

"Blithe Spirit": Black Sheep Repertory Theater

See 3 Thursday. 8:15 p.m.

FILMS

AAFC. "Emmanuelle" (Just Jaeckin, 1975). For those who like sex with taste. Rated X. French, subtitles. MLB 3, 7 & 10:20 p.m. **"A History of the Blue Movie"** (Alex DeRenzy, 1970). Compilation of old and new hard-core "stag" films, with intelligent narration. MLB 3, 8:40 p.m. **ACTION. "A Star Is Born"** (Frank Pierson, 1976). Barbra Streisand, Kris Kristofferson. MLB 4, 7 & 9:45 p.m. **CFT. "A Clockwork Orange"** (Stanley Kubrick, 1971). From Anthony Burgess's novel. Malcolm McDowell, Patrick Magee. Mich., 2, 7 & 11:30 p.m. **"Performance"** (Nicholas Roeg, 1970). Bizarre psychological melodrama. Mick Jagger. Mich., 4:30 & 9:30 p.m. **CG. "2001: A Space Odyssey"** (Stanley Kubrick, 1968). Stunning visual effects. Gary Lockwood, Keir Dullea, and HAL. Old A&D, 7 & 9:30 p.m. **MED. "Yellow Submarine"** (George Dunning, 1968). Beatles cartoon feature. Nat. Sci., 7 & 9 p.m.

12 SATURDAY

Garage and Bake Sale: Newcomers-Coterie Club of Ann Arbor

Multi-family sale, featuring household items and children's clothing.

9 a.m.-3 p.m., 587 Center Drive. 665-2020.

"The Contribution of the Feminine Principle to World Unity": Yoga Center

Workshop led by Gag-pa Anita Montero Campion, a visiting member of the Initiatic Schools of the Universal Great Brotherhood. Not for women only. Includes lunch.

9 a.m.-4 p.m., 203 E. Ann. $18 (students, $15). 769–4321.

★ **Annual Barn Sale: Project Grow**

See 11 Friday. 9 a.m.-5 p.m.

★ **Attica Remembrance: National Lawyers Guild**

Speakers, panel discussions, and workshops explore the history of prison unrest and the issues of prisoners' rights. Participants include former Attica inmate Shango Bahati Kakawana, former Huron Valley inmate and current prisoners' rights activist Georgia Mansey, Detroit attorney Chokwe Lumumba, Attica defense attorney William Goodman, and state appellate defender Jim Neuhard. Preceded at 9 a.m. by a showing of the documentary film "Attica." (Also shown at 8 p.m., September 11.)

10 a.m.-5 p.m., Hutchins Hall, 625 S. State. Free. 763–2300.

★ **Huron Valley District Rose Show: Huron Valley Rose Society**

Judging begins at 10:30 a.m.; trophies awarded at 1:30 p.m. Roses on display for rest of day.

10 a.m.–9 p.m., Arborland Shopping Center. Free. 971–1825.

★ **Ann Arbor '81 Ethnic Festival: Multi-Ethnic Alliance**

See 11 Friday.

11 a.m.-11 p.m. (entertainment 3-11 p.m.). Main Street between Huron and William.

"Light Years from Andromeda": U-M Exhibit Museum Planetarium

See 5 Saturday. 11:30 a.m., 1:30, 2:45 & 4 p.m.

★ **Mademoiselle on Location: Briarwood Mall**

A fashion show by Hudson's followed by hair and facial makeovers on audience volunteers. The most dramatic makeovers will be featured in the December '81 issue of *Mademoiselle* magazine.

1 p.m., Grand Court, Briarwood Mall. Free. 769-9610.

Aura Inn Pig Roast

Roast pig, corn on the cob, potato salad, and a roll, plus abundant drinks. A summer's-end bash with live music to be announced.

2 p.m.-until the food in gone. Outside the Aura Inn on Pleasant Lake, 11275 Pleasant Lake Rd. $4. 428-7993.

★ **Community Open Meeting: Gray Panthers of Southeastern Michigan**

Myomassologist Cynthia Raczko lectures on "Myomassology: Massage for Health." This is a massage technique for use on a routine basis to maintain health. All invited.

3-5 p.m., 2nd floor conference room, Fire Station, 111 N. Fifth Ave. Free. 663-5348.

Open Auditions: Ann Arbor Ballet Theatre

All area intermediate and advanced ballet dancers are invited to audition for this semi-professional company. Performing experience not required.

5-7 p.m., C.A.S. Ballet Theatre School, 548 Church St. Free. 662-2942.

East Indian Vegetarian Dinner: Yoga Center

Repeat of the successful May dinner. Followed by Indian dancing and a lecture, "Spiritual Initiation," by Gag-pa Anita Montero Campion, a visiting member of the Intiatic Schools of the Universal Great Brotherhood.

6 p.m., 203 E. Ann. $4. 769-4321.

September Dances: Canterbury Loft

See 11 Friday. 7 & 9 p.m.

"Blithe Spirit": Black Sheep Repertory Theater

See 3 Thursday. 8:15 p.m.

FILMS

AAFC. Three Stooges I. Five featurettes—all with Curly. MLB 4, 7 p.m. **"Dimenstoogia"** (1953) Two 3-D Stooges films, both with Shemp. MLB 4, 8:40 p.m. **Three Stooges II.** Five more featurettes, all with Curly. MLB 4, 10:20 p.m. **ACTION. "Saturday Night Fever"** (John Badham). John Travolta. Nat. Sci., 7 & 9:15 p.m. **CFT. "Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb"** (Stanley Kubrick, 1964). See film highlights. Mich., 3, 7 & 10:30 p.m. **"Ladykillers"** (Alexander Mackendrick, 1956). Peter Sellers, Alec Guiness. Mich., 4:45 & 8:45 p.m. **CG. "Return of the Secaucus Seven"** (John Sayles, 1980). Story of 60s activists, then and now. Old A&D, 4, 7 & 9:05 p.m. **C2. "Caberet"** (Bob Fosse, 1972). Liza Minnelli, Joel Grey. AH-A, 7 & 9:15 p.m. **MED. "Superman"** (Richard Donner, 1978). Christopher Reeve, Margot Kidder, Gene Hackman. MLB 3, 7 & 9:30 p.m.

13 SUNDAY

★ **Annual Potluck Breakfast: Ann Arbor Bicycle League**

8 a.m. Meet at Farmers' Market; eat at Gallup Park. Free. For what to bring, call 761-1147.

Big 10 Road Run: American Lung Association of Michigan

10-mile course through downtown Ann Arbor. Several divisions according to age groups, plus a corporate division. To benefit American Lung Association. Pledge sheets on reverse of registration forms can be used to sign up sponsors. Whoever raises most money through pledges receives grand prize of free trip to 1982 marathon of his or her choice.

9:30 a.m., U-M Football Stadium. $6 ($7 day of race). Pre-registration by August 30. Registration forms available at downtown and campus sporting goods stores. 761-3334.

★ **Second Sunday Open House: Motor City Theatre Organ Society**

Tony O'Brien makes a return appearance to perform on the Michigan's magnificient Barton Organ. Followed by an open console, in which members of the audience are invited to try their hand at the organ. Coffee and donuts at intermission.

10 a.m., Michigan Theatre. Free. 663-1829.

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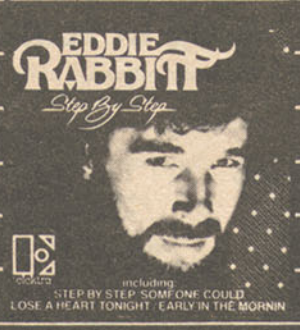

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CALENDAR /continued

★ **Huron Valley Rose Show**
See 12 Saturday. Noon-5 p.m.

★ **Jewish Community Council Picnic**
Food, sports, cultural displays, Jewish music and dancing. All members of the Washtenaw County Jewish community welcome.
1-7 p.m., Gallup Park picnic shelter area. Free.

"Light Years from Andromeda": U-M Exhibit Museum Planetarium
See 5 Saturday. 1:30, 2:45 & 4 p.m.

"Blithe Spirit": Black Sheep Repertory Theater
See 3 Thursday. 4 p.m.

Big Band Night: Campus Inn
A nostalgic evening of Tommy Dorsey, Glenn Miller, and Duke Ellington provided by the Ambassadors, a 17-piece combo billed as "greater Ann Arbor's band of renown." Cash bar, dancing, and old-fashioned ballroom seating.
6:30 p.m., Campus Inn. $7.50 ($2.50 for dinner guests.) Advance dinner and ballroom reservations required. 769-2200.

FILMS

ACTION. "Aguirre, the Wrath of God" (Werner Herzog, 1976). German, subtitles. MLB 3, 7 & 9 p.m. **CFT "Suspicion"** (Alfred Hitchcock, 1941). Cary Grant, Joan Fontaine. Mich. 3, 7 & 10:15 p.m. **"Notorious"** (Alfred Hitchcock, 1946). Cary Grant. **CG. "Gone with the Wind"** (Victor Fleming, 1939). Clark Gable, Vivien Leigh, Olivia de Havilland, Leslie Howard. Old A&D, 4 & 8 p.m. **C2. "The Hustler"** (Robert Rossen, 1961). Paul Newman, Jackie Gleason. AH-A, 7 p.m. "Fat City" (John Huston, 1972). AH-A, 9:15 p.m. **MED. "Godfather II"** (Francis Ford Coppola, 1975). Al Pacino, Robert DeNiro, Robert Duvall. MLB 4, 7 p.m.

Al Pacino in "The Godfather II", MLB 4, Sun., Sept. 13.

14 MONDAY

"A Spiritual Pilgrimage to Machu Picchu": Yoga Center
Tape and slide show presented by Gag-pa Anita Montero Campion. The ruins of Machu Picchu were the site of an Incan spiritual center near Cuzco, Peru.
7:30 p.m., 203 E. Ann. Free. 769-4321.

"How to Audition": Ann Arbor Rec. Dept.
First in a series of nine theater arts workshops for people grades 7-adult.
7:30-9 p.m., Cultural Arts Bldg., 1220 S. Forest. $8. Register in advance by mail or in person at Ann Arbor Recreation Department, 2250 S. Seventh St. 994-2326.

★ **Ann Arbor Recorder Society**
Monthly meeting. Players of the recorder or other early instruments invited.
8 p.m., bandroom, Forsythe Junior High, Newport Rd. Free. 994-3183.

Uriah Heep
Early 70s heavy-metal band from England, often compared to Deep Purple. Lead singer Ken Hensley has a strong yet clean voice. He knows how to sing, which is more than can be said of most hard-rock vocalists. The group's sound features strong melodies along with heavy metal instrumentation. They've outlasted their era, which says something for them.
9:30 p.m., Second Chance, 516 E. Liberty. Tickets $8.50 at Schoolkids, Discount Records, State Discount, and all CTC outlets. Call 99-MUSIC.

FILMS

CFT. "The Horse's Mouth" (Ronald Neame, 1958). Alec Guiness. Mich. 3, 7 & 10:15 p.m. **"The Man in the White Suit"** (Alexander Mackendrick, 1952). Alec Guinness. Mich., 4:45 & 8:45 p.m. **CG. "The Night of Counting the Years"** (Egypt, 1969). Free. Old A&D, 8 p.m.

15 TUESDAY

★ **Coffee & Cookies: Newcomers/Coterie Club of Ann Arbor**
A chance to meet old and new members of Coterie, a club open to anyone who's moved or returned to Ann Arbor within the last two years. (Once you're in, you're in forever). Children welcome. Rain or shine.
10 a.m., Summit Park, N. 4th Ave and E. Summit. Free. 665-2020.

★ **Fun Run: Ann Arbor Track Club**
See 8 Tuesday. 6:30 p.m.

"The Psychology of Yoga in the New Age": Yoga Center
Workshop by Gag-pa Anita Montero Campion explores the ways various yoga practices have changed to fit the needs of modern people.
7-10 p.m., 203 E. Ann. $7.50 (students, $6.50). 769-4321.

"Real Estate in the 80's": Ann Arbor "Y"
First in a series of three workshops with Ann Arbor real estate and banking professionals who discuss trends and options for home buyers and sellers in the 1980s. Other workshops: Sept. 23 ("Financing: Some Alternatives"); October 1 ("Title Insurance").
7:30-9:30 p.m., Ann Arbor "Y", 350 S. Fifth Ave. $4 ($8 for series); lower fees for "Y" members. 663-0536.

"How to Audition": Ann Arbor Recreation Department
See 14 Monday. 7:30-9 p.m.

★ **Introductory Study Group: Rudolf Steiner Institute**
Lecture and discussion led by Ernst Katz. The study group also meets Sept. 22 and Sept. 29.
8-10 p.m., Rudolf Steiner House, 1923 Geddes. Free. 662-6398.

FILMS

AAFC. "Enter the Dragon" (Robert Clouse, 1974). Finest of the Bruce Lee epics. MLB 3, 7 & 10:20 p.m. **"Game of Death"** (Robert Clouse, 1979). Bruce Lee's final film. MLB 3, 8:40 p.m. **CFT. "Hamlet"** (Laurence Olivier, 1968). Laurence Olivier, Jean Simmons, Basil Sydney. Mich. 4, 7 & 9:45 p.m. **CG. "The Crowd"** (King Vidor, 1928). Old A&D, 7 p.m. **"Sunrise"** (F. W. Murnau, 1927). Old A&D, 8:45 p.m.

16 WEDNESDAY

★ **Antiques Show: Arborland**
Antiques display and sale.
10 a.m.-9 p.m., Arborland Shopping Center. Free. 971-1825.

★ **General Meeting: Washtenaw Audubon Society**
Program to be announced.
7:30 p.m., Matthei Botanical Gardens, 1200 Dixboro. Free. 662-1203.

★ **General Meeting: Newcomers/Coterie Club of Ann Arbor**
Displays by the Club's many activity groups, including racquetball, tennis, bridge, antiques, handicrafts, gourmet dinner groups, etc. Sign up to participate in as many activities as you wish. Membership is open to anyone who has moved or returned to Ann Arbor within the past two years. (Membership is $8 a year).
8 p.m., Women's City Club, 1830 Washtenaw. Free. 665-2020.

Hearns vs. Leonard: U-M Major Events
Closed-circuit color telecast of this long-awaited match between WBA titlist Tommy Hearns of Detroit and WBC champion Sugar Ray Leonard.
9 p.m., Hill Auditorium. Tickets $25 at Michigan Union box office and all CTC outlets. 763-2071.

CFT. "The Seven Samurai" (Akira Kurosawa, 1954). A 16th-century Japanese village hires professional warriors to fend off bandits. Japanese, subtitles. Mich., 4 & 8 p.m. **CG. "Far From the Madding Crowd"** (1967). Based on Hardy's novel. Julie Christie. Old A&D, 6 & 9 p.m. **C2. "The Wild Angels"** (Roger Corman, 1966). Peter Fonda. Nat. Sci., 7 p.m. **"Panic in Needle Park"** (Jerry Schatzberg, 1971). Nat. Sci., 9 p.m.

17 THURSDAY

★ **Antiques Show: Arborland**
See 16 Wednesday. 10 a.m.-9 p.m.

★ **Women's International League for Peace and Freedom**
Annual fall reception to honor new members and introduce interested non-members to the organization. Features a slide show of vignettes from WILPF history. All invited.
7:30 p.m., 6 Buckingham Court (near Washtenaw & Stadium). Free. 994-0856 (days), 483-0050 (eves.)

★ **"Energy Storage with Phase Change Materials": Michigan Solar Energy Association**
Paul Moses, a senior research chemist with Dow Chemical, discusses the advantages, limitations, and applications of phase change materials (PCMs). PCMs move from a solid to a liquid state at predictable temperatures and absorb large quantities of heat during the phase change, which they then release at even temperatures when the action is reversed. Less space is required for PCM's than for the more typical thermal storage media, such as water and rocks. Preceded at 7 p.m. by coffee.
7:30 p.m., Ann Arbor Public Library. Free. 459-9420, 662-4378.

"Echoes": Canterbury Loft
The Stage Company, the Loft's resident production group, presents Richard Nash's contemporary drama about a young man and a young woman trying to work out a world of their own in the setting of a psychiatric hospital.
8 p.m., Canterbury Loft, 332 S. State. $3 donation. 665-0606.

"Blithe Spirit": Black Sheep Repertory Theater
See 3 Thursday. 8:15 p.m.

FILMS

ACTION. "Bread and Chocolate" (Franco Brusati, 1978). Chaplinesque blend of humor and pathos. The foreign hit of 1978. Italian, subtitles. Nat. Sci., 7 & 9 p.m. **CFT. "Women in Love"** (Ken Russell, 1970). Based on D. H. Lawrence's novel. Glenda Jackson, Alan Bates, Oliver Reed. Mich. 4, 7 & 9:30 p.m. **CG. "The Seventh Seal"** (Ingmar Bergman, 1957). Bergman's most fascinating film. Swedish, subtitles. Old A&D, 8 & 9:45 p.m. **"The Cabinet of Dr. Caligari"** (Robert Weine, 1919). Classic expressionist horror.

18 FRIDAY

★ **Antiques Show: Arborland**
See 16 Wednesday. 10 a.m.-9 p.m.

★ **Preview of the Space Shuttle's Second Flight: Astrofest Program 102**
"*Columbia*, humanity's first true spaceship, made its maiden flight last April to worldwide acclaim. America had taken a terrible gamble and won. The first spacecraft that could be used over and over, and thus has a chance of making spaceflight routine and economical, actually turned out to work, despite the grossly insufficient budget on which it had been designed and built. Our nation's technological magnificence had overcome even the incredible shortsightedness of our politicians. But, spectacular though it was, *Columbia's* first flight was merely the first test drive of an empty truck. The true excitement of the Space Shuttle lies in what that

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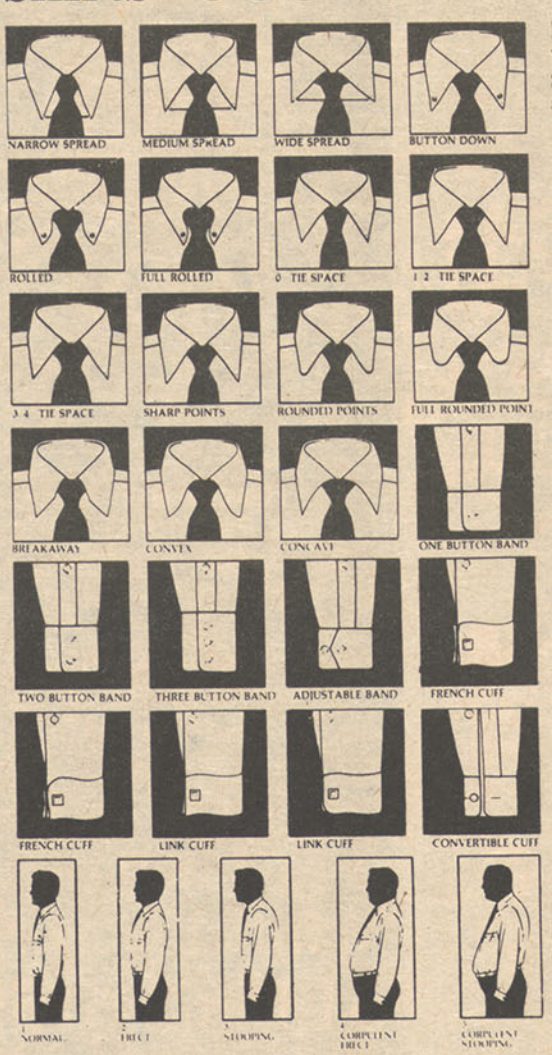

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CALENDAR /continued

truck will carry, as it becomes operational and fulfils its promise of becoming the first step in Earth life's climb to the stars. The very second flight, now scheduled for late this month or early the next, will carry Shuttle's first actual science payload: eight different experiments to study Earth, its cosmic environment, and the effects of that environment on living things from here as we attempt to enter it.

"I'll tell you in detail what the second Shuttle flight and its science payload, called OSTA-1, is planned to accomplish, and also show you NASA's best films and slides from the first flight and what comes next. This program begins AstroFest's twelfth year of monthly film/lecture programs, and, like all the others, it assumes no previous knowledge of space science on your part—but does assume you're one of the millions of people who are interested enough in our march into the Universe that you want to know *in full detail* what's happening. The program is three hours long, like all our others—which nearly always fill a 500-seat hall, such *is* the interest!" —Jim Loudon

7:30 p.m. Modern Languages Building, Auditorium 3. Free. 994-3966.

"Echoes": Canterbury Loft
See 17 Thursday. 8 p.m.

"For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf": Common Ground Theatre Ensemble
Ann Arbor's experimental repertory company opens EMU's 1981-1982 Guest Artist and Speakers Series with Ntozake Shange's critically acclaimed theatrical salute to black women. A Broadway hit for more than two years, "Colored Girls" weaves a dramatic elegy for black women through movement, music, and storytelling.
8 p.m., Pease Auditorium, EMU campus. $6.50-$8. 487-3045.

★ **U-M Faculty Clarinet/Piano Recital**
John Mohler, clarinet, and Lynne Bartholemew, piano, perform works by Molter, Mathias, Finzi, and Martinu.
8 p.m., U-M School of Music Recital Hall, Bonisteel Rd., North Campus. Free. 764-0583.

Peter Tosh: U-M Major Events
A member of the original Wailers, to which he contributed such classics as "Get Up, Stand Up" and "One Foundation," Tosh set out on his own in 1974. His songwriting exploits the rebellious, politically controversial spirit inherent in reggae, and his music offers a reggae sound of unparalleled rhythmic energy and sophistication. With his first two LPs for Rolling Stone Records, "Bush Doctor" and "Mystic Man," Tosh has become the preeminent force in reggae.
8 p.m., Hill Auditorium. Tickets $6.50-$8.50 at Michigan Union ticket office and CTC outlets. 763-2071.

"Blithe Spirit:" Black Sheep Repertory Theater
See 3 Thursday. 8:15 p.m.

FILMS

AAFC. "Private Benjamin" (Howard Zieff, 1980). Goldie Hawn, Albert Brooks. Old A&D, 7 & 9 p.m. **C2. "La Cage aux Folles II"** (Eduard Molinaro, 1981). Sequel to the foreign hit of 1980. Nat. Sci., times to be announced. **MED. "A Star Is Born"** (Frank Pierson, 1976). Barbra Streisand, Kris Kristofferson. MLB 4, 6:30 & 9 p.m.

19 SATURDAY

★ **Recycle Ann Arbor**
See 5 Saturday. Collection date for the area bounded by Main, Liberty, Maple, and Miller.

Windsurfer Regatta
Windsurfer is the original and the most popular of the board-sails. 40-50 contestants are expected to compete in two or three weight divisions and a novice division. Includes a freestyling contest.
9 a.m.-5 p.m., Newport Beach Club on Portage Lake, Dexter-Pinckney Rd., 2.1 miles north of N. Territorial. Registration $15 or $18 after Sept. 11 (includes meals for two days). 426-4155.

★ *Antiques Show: Arborland*
See 16 Wednesday. 10 a.m.-9 p.m.

"Light Years From Andromeda": U-M Exhibit Museum Planetarium
See 5 Saturday. 11:30 a.m., 1:30, 2:45 & 4 p.m.

U-M Football vs Notre Dame
1 p.m., Michigan Stadium. $12. (Sold out) 763-4423.

"Take the Mack Pool Plunge": Ann Arbor Parks and Recreation Department
Special two for the price of one admission to preview the Parks and Recreation Department's Fall and Winter programs. Slide presentation, swimming classes registration, and exhibitions in diving, synchronized swimming, and other activities. Open swimming with free refreshments.
1-5 p.m., Mack Pool, 715 Brooks St. $1 for two. 994-2898.

"Rudolf Steiner's Impulses in Architecture": Rudolf Steiner Institute
Workshop conducted by Eve Olive begins with a brief slide presentation and then offers a new way of experiencing architectural forms.
2:30-5 p.m., Rudolf Steiner House, 1923 Geddes. $4 (senior citizens, $2). 662-6398.

"Echoes": Canterbury Loft
See 17 Thursday. 8 p.m.

Miles Davis: Eclipse Jazz
One of jazz's great innovators, Davis has hit the top of the jazz charts once again with his recently released "The Man With the Horn." His performances on this LP don't break any new ground, but even when he's just working familiar territory, Davis' genius leaves its mark. His current lineup includes Marcus Miller on bass, Bill Evans on tenor and soprano sax, Al Foster on drums, Mino Cinelu on percussion, and Michael Stern on guitar. *As of late August, this concert is still tentative.*
8 p.m., Hill Auditorium. Tickets $9.50-$12.50 at the Michigan Union box office and all CTC outlets. 763-6922.

"For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf": Common Ground Theatre Ensemble
See 18 Friday. 8 p.m.

"Blithe Spirit": Black Sheep Repertory Theater
See 3 Thursday, 8:15 p.m.

Roy Brown & Aires Bucaneros
U-M celebrates National Hispanic Heritage Week with a performance by these New York-based, internationally acclaimed proponents of "La Nueva Cancion" (New Song), a Latin American musical trend that blends politics and poetry and weaves together Spanish forms, African rhythms, contemporary pop, jazz, and rock music with a fundamentally Latin American sensibility. Founded by the noted Puerto Rican composer and musician Roy Brown, the 6-member group has performed at universities and fesitvals throughout the Americas.
8 p.m., Power Center. Tickets $7 at Michigan Union box office, CTC outlets, and at the door. 763-5712, 763-3402.

FILMS

AAFC. "Young Frankenstein" (Mel Brooks, 1974). Gene Wilder, Madeline Kahn, Peter Boyle. MLB 4, 7 & 10:20 p.m. **"The Producers"** (Mel Brooks, 1968). Zero Mostel, Gene Wilder. MLB 4, 8:45 p.m. **ACTION. "Bonnie and Clyde"** (Arthur Penn, 1967). Warren Beatty, Faye Dunaway. MLB 3, 7 p.m. **"The Chase"** (Arthur Penn, 1966). Robert Redford, Faye Dunaway. MLB 3, 9 p.m. **CFT. "Monty Python and the Holy Grail"** (Terry Gilliam, 1975). Epic medieval farce. Mich., 3:15, 7 & 10:45 p.m. **"Bedazzled"** (Stanley Donen, 1968). Peter Cook, Dudley Moore, Raquel Welch. Mich., 5 & 8:45 p.m. **CG. "Altered States"** Old A&D, 4, 7 & 9:05 p.m. **C2. "Walkabout"** (Nicholas Roeg, 1971). Two European children abandoned in the Australian outback are found by a young aborgine boy. AH-A, 7 & 9 p.m. **MED. "Monty Python and the Holy Grail"** (Terry Gilliam, 1975) See above. Nat. Sci., 6:45, 8:30 & 10:15 p.m.

20 SUNDAY

Antiques Market
Over 275 dealers in antiques and collectibles. This high-quality show is a monthly addiction for thousands.
8 a.m.-4 p.m. ("early birds" welcome after 5 a.m.), Farm Council Grounds, 5055 Ann Arbor-Saline Rd. $1. 662-9453.

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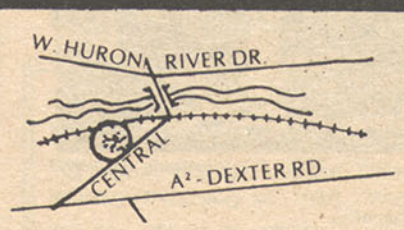

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Kathleen Smith, MFA Dance, University of Michigan, L.I.S.T.D. Cecchetti Branch, London

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- Office hours: 1-5 pm weekdays; telephone 995-4242

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The child will explore the elements of dance: time, space, energy & basic movement technique. Each session allows the child to draw on his/her inner resources to make a statement in movement.

Photo: D. Crew

Photo: K. Smith

Ballet (minimum age 8 years old)

Laura McCarthy, Instructor (Boston Ballet trained.) Classical ballet technique develops strength, flexibility, coordination and an awareness of the body moving in space.

CALENDAR /continued

★ **The Flowering Bog: Washtenaw County Parks and Recreation Nature Walk**

The late summer bog is a beautiful sight. Gentian, aster, orchids, and grass of parnassus abound. Bring a camera.

10 a.m., north parking lot, Park Lyndon, N. Territorial, 1 mile east of M-52. Free. 994-2575.

Windsurfer Regatta

See 19 Saturday. First race at 10:30 a.m.

★ **Ann Arbor Farmers' Market Fall Festival**

Items expected to be available include vegetables, fruits, baked goods, crafts, antiques, collectibles, flea market items, and refreshments. Also: free entertainment provided by Paul Klinger's Easy Street Jazz Band (noon-3:00 p.m.) and the Spinning Stars square dancers, called by Dorothy and Shorty Hoffmeyer (3-5 p.m.).

11 a.m.-5 p.m., Farmers' Market, 315 Detroit St. Admission free. Those interested in renting a stall, call 761-1078, Sat. and Wed., 7 a.m.-3 p.m.

★ **Antiques Show: Arborland**

See 16 Wednesday. Noon-5 p.m.

3rd Ann Arbor Festival of Folk Song and Dance: Ann Arbor Council for Traditional Music and Dance

Ann Arbor is a center for traditional music and dance. This festival brings most of that activity together for a one-day celebration, representing a great variety of traditions. Dances include Morris, clogging, Scottish, American country, and many international dances. Also featured: old-time country music, string band music, ballad singing, original songs, and sacred harp singing, along with other workshops on assorted aspects of music and dance. Everyone invited to participate in a square and contra dance, the day's finale. All dances taught. Rain or shine. Food and free parking.

Noon-11 p.m., Cobblestone Farm, 2781 Packard. Tickets $3 in advance at Schoolkids, Herb David's Guitar Studio, and Discount Records, and $4 at the gate. (Senior citizens and children under 12 free.) 769-1052.

Old Westside Homes Tour

A chance to see what ingenuity, hard work, good taste, and varying amounts of money can do. The houses on the tour: a large Italianate house at 709 W. Huron (Bishop and Shelton Law Offices), a large Tudor house at 2 Ridgemore

The Old Westside Homes Tour, Sun., Sept. 20.

(Dave and Kelly Ross) and four of the kind of solid homes, undistinguished but charming in an old-fashioned way, for which the Old Westside is best known: 929 W. Liberty (Marsha Major and Craig Pebble), 1024 Woodbridge (Gerald and Linda Ross), 546 North Fourth St. (Dave and Jackie Evans), and 1211 W. Washington (Joan Otis). The houses on Woodbridge, Ridgemore, and Washington also include artists' studios.

Musical performances and crafts displays are at some homes. Tourgoers may walk or take a bus or do both.

1-6 p.m. Tour begins at St. Paul's Lutheran Church, Liberty and Third. Advance tickets $3.50 at selected businesses and $4 on the tour. (Senior citizens, $2.50). 665-8037.

"Light Years From Andromeda": U-M Exhibit Museum Planetarium

See 5 Saturday. 1:30, 2:45 & 4 p.m.

★ **Fall Picnic: Sierra Club**

Bring a dish to pass and something for yourself to barbeque. Also bring frisbees, volleyballs, etc., and many friends. A chance for non-members to learn about the Sierra Club.

2 p.m., Independence Lake County Park (take US-23 to N. Territorial, west to Jennings Rd., north to Park; or meet at Ann Arbor City Hall at 1 p.m. to car pool.). Free. 665-7389.

"Blithe Spirit": Black Sheep Repertory Theater

See 3 Thursday. 4 p.m.

"Echoes": Canterbury Loft

See 17 Thursday. 8 p.m.

FILMS

AAFC. "From the Life of the Marionettes" (Ingmar Bergman, 1980). Sinister and frequently erotic sequel to "Scenes from a Marriage." German, subtitles. MLB 4, 7 & 9 p.m. **ACTION. "A Coal Miner's Daughter"** (Michael Apted, 1980). Sissy Spacek, Tommy Lee Jones, Levon Helm. MLB 3, 7 & 9:15 p.m. **CFT. "The Philadelphia Story"** (George Cukor, 1940). Katharine Hepburn, Cary Grant, Jimmy Stewart. Mich. 2 & 7 p.m. **"Bringing Up Baby"** (Howard Hawks, 1938). Katharine Hepburn, Cary Grant. Mich. 4 & 9 p.m. **"The Mad Magician"** In 3-D. Old A&D, 7 & 9:05 p.m. **C2. "Bed and Sofa"** (Abram Room, 1927). AH-A, 7 p.m. **"Au Hasard Balthazar"** (Robert Bresson, 1970). AH-A, 8:30 p.m.

21 MONDAY

Junior Theatre Company: Ann Arbor Rec. Dept.

Young people grades 7-12 may audition and/or sign up for technical crews for November production of "The Brothers Grimm," a new musical by Ann Arbor's prolific Tom Simonds. Auditioners should bring sheet music for a familiar song.

7-9:30 p.m., Cultural Arts Bldg., 1220 S. Forest $12 (no charge to audition). 994-2326.

FILMS

AAFC. "Reefer Madness" (Leo Gasmier, 1936). Hilarious camp comedy originally intended as an anti-marijuana propaganda film. With short, "The Mystery of the Leaping Fish," a cocaine comedy starring Douglas Fairbanks. AH-A, 7 p.m. **"High School Confidential"** (Jack Arnold, 1958). Camp comedy with Jerry Lee Lewis singing "Boppin' at the High School Hop." AH-A, 8:40 p.m. **CFT. "Citizen Kane"** (Orson Welles, 1941). Orson Welles, Joseph Cotten, Agnes Moorhead. Mich. 4, 7 & 9:15 p.m. **CG. "Kwaidan"** (Japan, 1964). Free. Old A&D, 7 p.m.

22 TUESDAY

Ann Arbor Trust Lunch and Learn

William Haber, consultant to U-M Executive Office, lectures on Social Security in the context of recent developments.

Noon, Campus Inn. $5 at the door. Reservations required by Sept. 21. 994-5555; ext. 206.

★ **Fun Run: Ann Arbor Track Club**

See 8 Tuesday. 6:30 p.m.

★ **U-M Women's Volleyball vs. Western Michigan**

7 p.m., Central Campus Recreation Bldg. Free. 763-4423.

Junior Theatre Company: Ann Arbor Rec. Dept.

See 21 Monday. 7-9:30 p.m.

FILMS

AAFC. "Rust Never Sleeps" (Bernard Shakey, 1979). Neil Young concert film. AH-A, 7 & 10:20 p.m. **"Monterey Pop"** (D. A. Pennebaker, 1969). Jimi Hendrix, Otis Redding, Janis Joplin, and more. AH-A, 8:40 p.m. **CFT. "On The Town"** (Gene Kelly & Stanley Donen, 1949). Gene Kelly, Frank Sinatra. Mich., 3 & 7 p.m. **"Singin' in the Rain"** (Gene Kelly & Stanley Donen, 1952). Gene Kelly, Debbie Reynolds, Donald O'Connor. Mich., 5 & 9 p.m. **CG. "Alexander Nevsky"** (Sergei Eisenstein, 1938). Medieval Russian spectacle. Old A&D, 7 & 9:05 p.m.

23 WEDNESDAY

Senior Citizen Long and Short Golf Tournament: Ann Arbor Parks and Rec. Dept.

Two-person team tournament for senior

KIWANIS TRAVEL AND ADVENTURE SERIES

Third Annual Travel & Adventure Series Beginning Soon

Time now to reserve your season tickets for the 1981-82 program.

Sunday, October 11, 1981. "French Canadian Holiday" by Sid Dodson
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Sunday, January 17, 1982. "Viva Mexico!" by Romain Wilhelmsen
Sunday, February 21, 1982. "Welcome - New Zealand" by Robert O'Reilly
Sunday, March 21, 1982. "Journey on the Rhine" by Lee Cavanagh
Sunday, April 18, 1982. "The Big Apple" (New York City) by Dennis Burkhart

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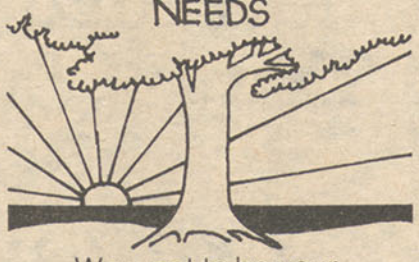

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CALENDAR /continued

citizens age 60 and over. One player hits all shots 150 yards and under, while the other hits all those over 150 yards. Prizes for 1st, 2nd, and 3rd place, longest drive, and fewest putts.

9-11 a.m. (tee off), Huron Hills Golf Course, 3465 East Huron River Drive. $4 (5-day season pass holders, $2). 971-9841.

★ **Poetry Reading: U-M Department of English**

U-M professor and well-known novelist Gayl Jones reads from her poetry.

4 p.m., Pendleton Room, Michigan Union. Free.

"Real Estate Financing: Some Alternatives": Ann Arbor "Y"

See 15 Tuesday. 7:30 p.m.

"Letting God Be God"

Lecture by Elisabeth Elliot, former evangelical missionary in Ecuador, current professor at Gordon-Conwell Theological Seminary in Wenham, Mass., and author of several books, including *Through Gates of Splendor* and *The Savage, My Kinsman.*

8 p.m., Michigan Theater. $1.50. 668-8480.

★ **Michigan Map Society**

The topic for this meeting is "18th Century French Surveyors' Maps."

8 p.m., 8th floor, Graduate Library. Free. 761-1728.

FILMS

CG. "Iphigenia" (Michael Cacoyannis, 1977). Irene Papas. Greek with subtitles. Old A&D, 7 & 9 9:30 p.m. **C2. "The Miracle Woman"** (Frank Capra, 1931). Barbara Stanwyck. MLB 3, 7 p.m. **"Platinum Blonde"** (Frank Capra, 1931). Jean Harlow. MLB 3, 9 p.m. **MED. "The Pawnbroker"** (Sidney Lumet, 1964). Rod Steiger. Nat. Sci., 7 & 9:45 p.m.

24 THURSDAY

★ **Shopsmith Woodworking Promotion**

30-45 minute woodworking demonstrations every hour during mall hours.

10 a.m.-9 p.m., Arborland Shopping Center. Free. 971-1825.

★ **U-M Field Hockey vs. Central Michigan**

4 p.m., Ferry Field. Free. 763-4423.

★ **Membership Meeting: League of Women Voters of the Ann Arbor Area**

Film and slide show on farmland preservation in Washtenaw County and discussion of the League's role in this issue. Prospective new members invited; all welcome.

7:45 p.m., Zion Lutheran Church, 1501 W. Liberty. Free. For information, call Claire Beck, 483-9376 (home), 487-2280 (work).

"Echoes: Canterbury Loft

See 17 Thursday. 8 p.m.

"The Strength of a Woman"

Lecture by Elisabeth Elliot, former evangelical missionary in Ecuador.

8 p.m., Pioneer High School Auditorium. $1.50.

"Mirandolina": PTP's Michigan Ensemble Theatre

U-M's resident professional equity company opens its first full season with Carlo Goldoni's frolicsome eighteenth-century Italian farce. Mirandolina, the mistress of an inn, is courted by a knight, a marquis, and a count. Their ardor involves her in a series of outrageous intrigues, but throughout she retains the upper hand, always the unflappable businesswoman. This is Goldoni's most popular comedy, and Mirandolina is his most famous creation—Pirandello said of her that "she is all women." Stars three New York actors—Lynn Milgrim, Richard Council, and John Wylie—and U-M drama student Eric Frederickson.

8 p.m., Mendelssohn Theatre. Tickets $5-$8 ($6-$10 on Fri.-Sat.) at Michigan League Box Office. 764-0450.

★ **Old Films Party: Washtenaw County Historical Society**

Art Stephan (who is the pianist at Weber's) presents selections from his collection of old films, including comedies (Laurel & Hardy, Chaplin, etc.), a compilation of old newsreel footage, and some footage of old cars. Popcorn and drinks.

8 p.m., Salvation Army Citadel, 100 Arbana. Free.

FILMS

AAFC. "Creature from the Black Lagoon" (Jack Arnold, 1954). Best 3-D film of the 50's. Ah-A, 7-

"Plan Nine from Outer Space," during the 2nd Annual World Worst Film Festival, Fri.-Sun., Sept. 25-27.

10 p.m. **"It Came from Outer Space"** (Jack Arnold, 1953). 3-D sci-fi epic. AH-A, 8:30 p.m. **ACTION. "High Noon"** (Fred Zinnemann, 1952). Gary Cooper, Grace Kelly. Nat. Sci., 7 p.m. **"Johnny Guitar"** (Nicholas Ray, 1954). Joan Crawford, Mercedes McCambridge. Nat. Sci., 8:30 p.m. **CG. "Blow Up"** (Michelangelo Antonioni, 1967). David Hemmings, Vanessa Redgrave. Old A&D, 6 & 10:15 p.m. **"Model"** (Frederick Wiseman, 1981). New documentary. Old A&D, 8 p.m.

FILMS

AAFC. "The Groove Tube" (Ken Shapiro, 1974). See Film Highlights. MLB 4, 7 & 10:20 p.m. **"Kentucky Fried Movie"** (John Landis, 1977). Series of outrageously funny skits. Donald Sutherland, Henry Gibson, Boni Enten. MLB 4, 8:40 p.m. **ACTION. "The Kids Are Alright"** (Jeff Stein, 1979). Documentary of The Who. MLB 3, 7 & 9 p.m. **CG. "Raging Bull"** (Martin Scorsese, 1980). Robert DeNiro. Old A&D, 4, 7 & 9:15 p.m. **C2. "The Seven Samurai"** (Akira Kurosawa, 1954). Japanese, subtitles. AH-A, 7 p.m. **MED. "Stir Crazy"** (1980). Richard Pryor, Gene Wilder. Nat. Sci., 7 & 9 p.m.

★ **Ann Arbor Bicycle League Breakfast Ride**

Ride to a nearby restaurant for breakfast.

8 a.m. Meet at Farmers' Market. Free. 761-1147.

Hillsdale County Fair

A classically old-fashioned county fair that attracts people from throughout Southern Michigan. This year's fair, the 131st annual, includes all the usual attractions—harness races, rides, exhibits of livestock, produce, and household acts, and food. Special attractions include: amateur talent show, Sept. 27, 7:30 p.m.; pop balladeer Bobby Vinton, Sept. 28, 7 & 9 pm.; figure-8 demolition speed race, Sept. 29, 7:30 p.m.; modified superstock tractor pulls, Sept. 30 and Oct. 1, 7 p.m.; country singer Mickey Gilley with Johnny Lee and the Urban Cowboy Band, Oct. 2, 7 & 9 p.m.; pop singer Rick Springfield, best known as Dr. Drake on "General Hospital," Oct. 3, 7 p.m.

8 a.m.-11 p.m., Hillsdale Fairgrounds on M-34/M-99. $1.50 admission (children under 14 free); $1 parking. (517) 437-3622.

25 FRIDAY

★ **Shopsmith Woodworking Promotion**

See 24 Thursday. 10 a.m.-9 p.m.

★ **Clinton Fall Festival**

Lost arts, arts & crafts, food, dancing, stage shows, and a grand parade on Sunday at 2:30 p.m., plus numerous other activities. Clinton is about 25 miles west of Ann Arbor on US-12 (Michigan Ave.).

For information call (517) 423-2594.

2nd Annual World's Worst Film Festival

Mediocre films are a dime a dozen. Even bad films are common. But the truly awful? These are as rare as the truly great, festival organizers claim. The lineup and showing times for this year's festival have not yet been finalized, but a few unforgettably awful gems have already been booked. These include **"Plan 9 from Outer**

Space," a film so unspeakably amateurish that Bela Lugosi dropped dead after only two minutes of footage had been made; **"The Terror of Tiny Town,"** the world's first—and last—all-midget musical western; and **"Little Shop of Horrors,"** featuring the young Jack Nicholson as a manic masochist at the dentist and a surly man-eating plant. Other possible bookings include **"Beyond the Valley of the Dolls," "Attack of the Killer Tomatoes,"** and **"The Wild, Wild World of Jayne Mansfield."** In all, twelve feature films and assorted shorts.

7, 9 & 11 p.m., Michigan Theater. $2 per film. (Series tickets available.) 668-8480.

"Echoes": Canterbury Loft
See 17 Thursday. 8 p.m.

"Mirandolina": PTP's Michigan Ensemble
See 24 Thursday. 8 p.m.

Mary McCaslin and Jim Ringer
Singer/songwriter Mary McCaslin specializes in original songs which evoke the romance of the American Dream or comment on its decline. Her live and recorded works also feature personalized versions of material from Sam Cooke's "Cupid" to the Beatles' "Things We Said Today." Her husband, Jim Ringer, with whom she recorded the 1978 album, *The Bramble and the Rose*, has a growing reputation both as an expressive, masterful interpreter of a broad range of traditional country music and as a writer of humorously poignant songs. (His "Mrs. DeLion's Lament" was recorded by David Bromberg.)

9 p.m., The Ark, 1451 Hill. For ticket information, call 761-1451.

FILMS

AAFC. "American Gigolo" (Paul Schrader, 1979). Richard Gere, Lauren Hutton. MLB 3, 7 & 9 p.m. **ACTION. "The Big Sleep"** (Howard Hawks, 1946). Humphrey Bogart, Lauren Bacall. MLB 4, 9:15 p.m. **"The Caine Mutiny"** (Edward Dmytryk, 1954). Humphrey Bogart. MLB 4, 7 p.m. **CG. "Melvin and Howard."** Plus cartoon. Old A&D, 7 & 9:05 p.m. **C2. "Discreet Charm of the Bourgeoisie"** (Luis Bunuel, 1972). See Film Highlights. AH-A, 7 & 9 p.m. **MED. "The Adventures of Robin Hood"** (Michael Curtiz and William Keighly, 1938). Errol Flynn, Olivia de Havilland, Basil Rathbone, Claude Rains, Nat. Sci., 7 & 9 p.m.

26 SATURDAY

★ **U-M Women's Volleyball: Wolverine Invitational**
9 a.m.-5 p.m., Central Campus Recreation Bldg. Free. 763-4423.

★ **Hunting, Fishing, and Archery Display**
Displays by more than 18 hunting, fishing, and archery groups, including demonstrations of archery, casting, and BB-guns.
10 a.m.-9 p.m., Arborland Shopping Center. Free. 971-1825.

★ **Shopsmith Woodworking Promotion**
See 24 Thursday. 10 a.m.-9 p.m.

★ **Clinton Fall Festival**
See 25 Friday.

Ann Arbor Science Fiction Fair: Stilyagi Aircorps
Science fiction and fantasy films, exhibits (including a "huckster's room" where you can buy science fiction and related items like fantasy games and fantasy jewelry), and panel discussions. Featured guests include sci-fi authors Ted Reynolds, Lloyd Biggle, Jr., Robert Aspirin, Lynn Abbey, and Murray Yaco. Sponsored by the U-M science fiction club, which has taken its name from characters in Robert Heinlein's *The Moon Is a Harsh Mistress.*
11 a.m.-11 p.m., ground floor conference rooms, Michigan Union. $3. 971-3705.

"Light Years From Andromeda": U-M Exhibit Museum Planetarium
See 5 Saturday. 11:30 a.m., 1:30, 2:45 & 4 p.m.

U-M Football vs. Navy
1 p.m., Michigan Stadium. $12. 763-4423.

"Right Things to Make for Preschool Children": Rudolf Steiner Institute
Workshop for parents and educators interested in making toys of wood and other natural materials for preschoolers. Conducted by Swiss educator Elisabeth Haas-Moore, who will also lecture at 8 p.m. on "Understanding the Life of the Preschool Child."
2:15-5 p.m., Rudolf Steiner House, 1923 Geddes. $5 plus materials ($3 donation for lecture). 662-6398.

2nd Annual World's Worst Film Festival
See 25 Friday. 7, 9, & 11 p.m.

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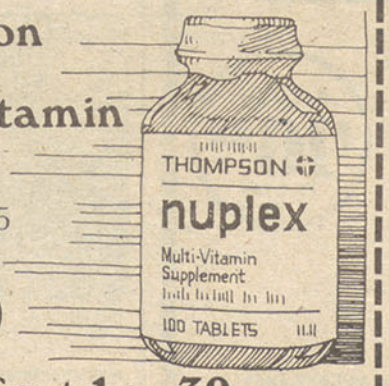

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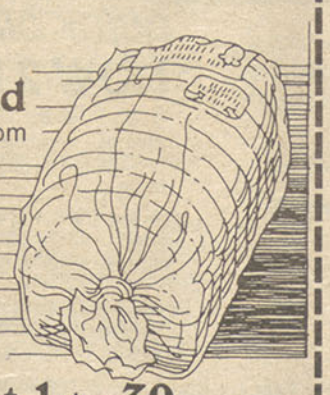

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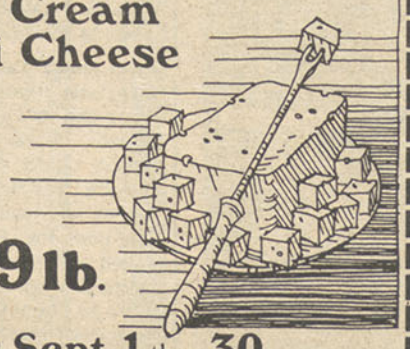

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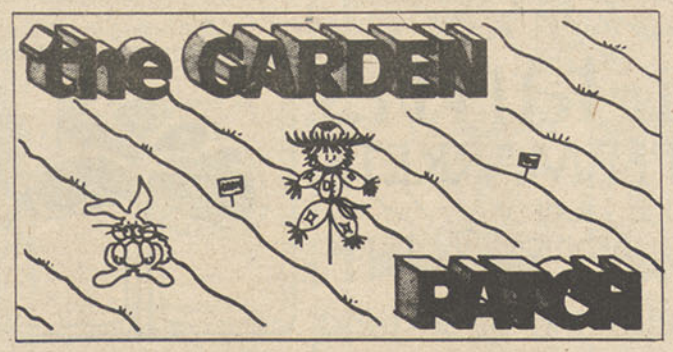

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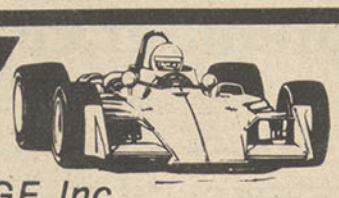

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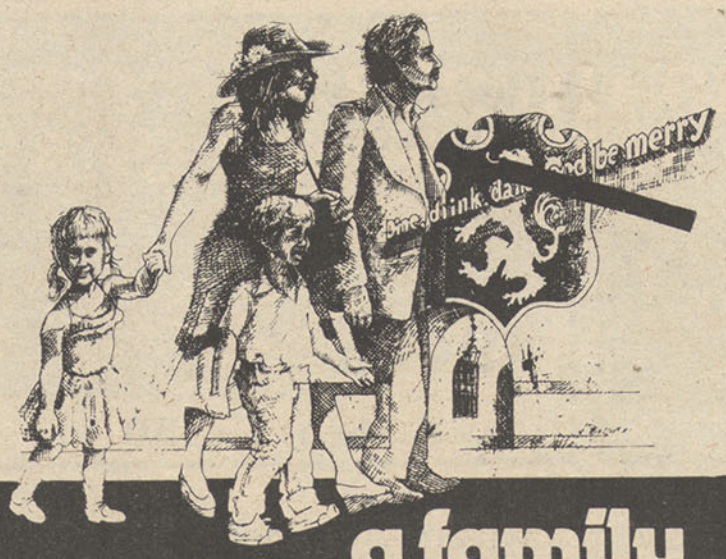

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CALENDAR /continued

"Echoes": Canterbury Loft
See 17 Thursday. 8 p.m.

"Mirandolina": PTP's Michigan Ensemble Theatre
See 24 Thursday. 8 p.m.

Mary McCaslin and Jim Ringer
See 25 Friday. 8 & 10:30 p.m.

27 SUNDAY

★ Looking Back: Washtenaw County Parks and Recreation Nature Walk
Since this September is officially the second anniversary of the nature interpretation program, WCPARC naturalist Matt Heumann would like to celebrate by inviting the public to a slide presentation showing the development of the interpretive programs in the county parks. Coffee, tea, and donuts.
10 a.m., County Service Center, Washtenaw at Hogback. Free. 994-2575.

★ Clinton Fall Festival
See 25 Friday.

7th Annual Fall Festival at Cobblestone Farm, Sun., Sept. 27.

★ Michaelmas Festival: Rudolf Steiner Institute
This autumnal seasonal festival features music, poetry, square dancing, and talks about the traditions of seasonal fesitvals. For the potluck supper, bring something to share.
11 a.m.-4 p.m., Rudolf Steiner House, 1923 Geddes. Free. 662-6398.

★ Shopsmith Woodworking Promotion
See 24 Thursday. Noon-5 p.m.

★ 7th Annual Fall Festival at Cobblestone Farm
Features tours of Ann Arbor's pioneer farm house and its kitchen ell. Outside on the farm grounds, displays and demonstrations of 19th century crafts, including cider-pressing, rug-hooking, candle-dipping, chair-caning, wood-carving, lace-making, and corn-husk doll-making. Plus rides for children in a horse-drawn farm wagon and, to climax the afternoon, a balloon ascension. Refreshments and baked goods on sale to benefit the Cobblestone Farm Association's restoration fund.
1-5 p.m., Cobblestone Farm, 2781 Packard. Free. 662-1671.

★ Waterloo Trail Hike: Sierra Club
Ralph Powell leads a hike amid fall colors along rolling, wooded trails.
1 p.m. Meet at Ann Arbor City Hall. Free. 971-9013.

"Light Years From Andromeda": U-M Exhibit Museum Planetarium
See 5 Saturday. 1:30, 2:45 & 4 p.m.

Mini-matinee Club: Ann Arbor Rec. Dept.
First in a series of four Sunday matinees planned especially for audiences ages 4–8. Features the Goodtime Players in "Rumpelstiltskin" and Kaleido-clowns.
1:30 & 3:30 p.m., Cultural Arts Bldg., 1220 S. Forest. $2 (adults, $2.50). Series tickets, $6 (adults, $8). 994-2326.

2nd Annual World's Worst Film Festival
See 25 Friday. 1:30, 3:30, 7, 9, & 11 p.m.

"Mirandolina": PTP's Michigan Theatre Ensemble
See 24 Thursday. 2 & 8 p.m. Additional performances 8 p.m. October 1-4 and 2 p.m. October 4.

Ars Musica
Ann Arbor's nationally acclaimed original-instruments baroque orchestra opens its 1981-1982 season with a program that includes Pachelbel's Canon in D; Telemann's Suite in A minor for recorder, with featured soloist Michael Lynn; C.P.E. Bach's Harpsichord Concerto, with featured soloist Penelope Crawford; Marin Marais' Suite from "Alcyone Tragedie"; and Handel's Alexanderfest Konzerte.
3 & 8 p.m., St. Andrew's Episcopal Church, 306 N. Division. Tickets $4-$9 (season tickets for six concerts, $20-$38) at Liberty Music, University Cellar, Michigan Theater Box Office, and Ars Musica, 208 W. Liberty. 662-3976.

"Echoes": Canterbury Loft
See 17 Thursday. 8 p.m.

FILMS

AAFC. "Beatlemania — Magical Mystery Tour" Performances, interviews, and zany doings of the Beatles, 1964-67. MLB 3, 7 & 10:20 p.m. **"200 Motels"** (Frank Zappa and Tony Palmer, 1971). Life on the rock n' roll road. Ringo Starr, Keith Moon, Mothers of Invention. MLB 3, 8:40 p.m. **CG. "Stavisky"** (Alain Resnais, 1974). French, subtitles. Old A&D, 7 p.m. **"Last Year at Marienbad"** (Alain Resnais, 1961). Enigmatic tale set in a baroque hotel. Written by Alain Robbe-Grillet. French, subtitles. Old A&D, 9:05 p.m. **C2. "Repulsion"** (Roman Polanski, 1965). Classic psychological terror. Catherine Deneuve. French, subtitles. AH-A, 7 p.m. **"Cul-De-Sac"** (Roman Polanski, 1966). French, subtitles. AH-A, 9 p.m. **MED. "101 Dalmatians"** (Walt Disney, 1961). Animated feature. MLB 4, 3 & 5 p.m.

28 MONDAY

Hillsdale County Fair
See 27 Sunday. 8 a.m.-11 p.m.

★ U-M Field Hockey vs. Michigan State
4 p.m., Ferry Field. Free. 763-4423.

Rosh Hashanah Family Celebration: Jewish Cultural School
A program of meditation, reflection, rededication, and celebration to usher in the New Year 5742. Fruit, honey, apples. A family get-together. Reservations required.
8 p.m. For price and location information and for reservations, call 995-5271.

CFT. "The Lavender Hill Mob" (Charles Crichton, 1951). Alec Guiness. Mich., 3:30, 7 & 10:15 p.m. **"Kind Hearts and Coronets"** (Robert Hamer, 1949). Alec Guiness. Mich., 5 & 8:30 p.m. **CG. "The House on Chelouche Strees"** (Moshe Mizrahi, 1974). Story of Jewish family's struggle for survival in British-occupied Palestine. Free. Old A&D, 8 p.m.

29 TUESDAY

Hillsdale County Fair
See 27 Sunday. 8 a.m.-11 p.m.

★ Fun Run: Ann Arbor Track Club
See 8 tuesday. 6:30 p.m.

★ University Symphony Orchestra
Gustav Meier conducts Mahler's Symphony #3, with orchestra, large chorus, children's chorus, and mezzo-soprano Rosemary Russell. The Symphony Orchestra has performed Mahler's other two gargantuan symphonies to great public acclaim in recent years.
8 p.m., Hill Auditorium. Free. 764-0583.

FILMS

AAFC. "Coming Home" (Hal Ashby, 1978). Jon Voight, Jane Fonda, Bruce Dern. Ah-A, 7 & 9:15 p.m. **CFT. "Macbeth"** (Roman Polanski, 1971). John Finch, Francesca Annis. Mich., 4, 7 & 9:30 p.m. **CG. "Interiors"** (Woody Allen, 1978). Diane Keaton, Maureen Stapleton, E.G. Marshall. Old A&D, 7 & 9:05 p.m.

30 WEDNESDAY

Hillsdale County Fair
See 27 Sunday. 8 a.m.-11 p.m. Continues through October 3.

FILMS

ACTION. "Harlan County, USA" (Barbara Kopple, 1976). Documentary of coal strike. Nat. Sci. 7 p.m. **"The Molly Maguires"** (Martin Ritt, 1970). Sean Connery, Richard Harris. Nat. Sci., 9 p.m. **CFT. "Drunken Angel"** (Akira Kurosawa, 1948). Japanese, subtitles. Mich., 2:45 & 7 p.m. **"Dodeska-den"** (Akira Kurosawa, 1970). Japanese, subtitles. Mich., 4:30 & 8:45 p.m. **CG.**

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How to Play the Piano Despite Years of Lessons (Basic level)
How to Play the Piano Despite Years of Lessons (Continuation level)

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Polarity: Wholistic Self-Health (Basic level)
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Women in Transition
Creating Success through Visualization
Managing Your Time More Effectively
Understanding and Appreciating One's Sexuality
Understanding Printing Technology
Communicating Effectively at Home and Work

Language and Culture
Spoken Chinese for Beginners
Spoken Japanese for Beginners
Travelling and Eating in China

Photography
Zone System Photography: Refinements in Black and White (Begins Sept. 21)
Photography for Beginners: Adjustable Cameras
Photography for Beginners: Non-Adjustable Cameras (Begins Oct. 8)

Most classes begin the week of September 28th, except as noted above. **Dance Class Schedule** will be abailable Monday, September 14th. Register by mail, in person, or by phone if you have Visa or Master Card. Call **University of Michigan Courses in Adult Education** between 8a.m. and 5p.m., Monday through Friday, at **(313) 763-4321** for a **FREE CATALOG** or additional information.

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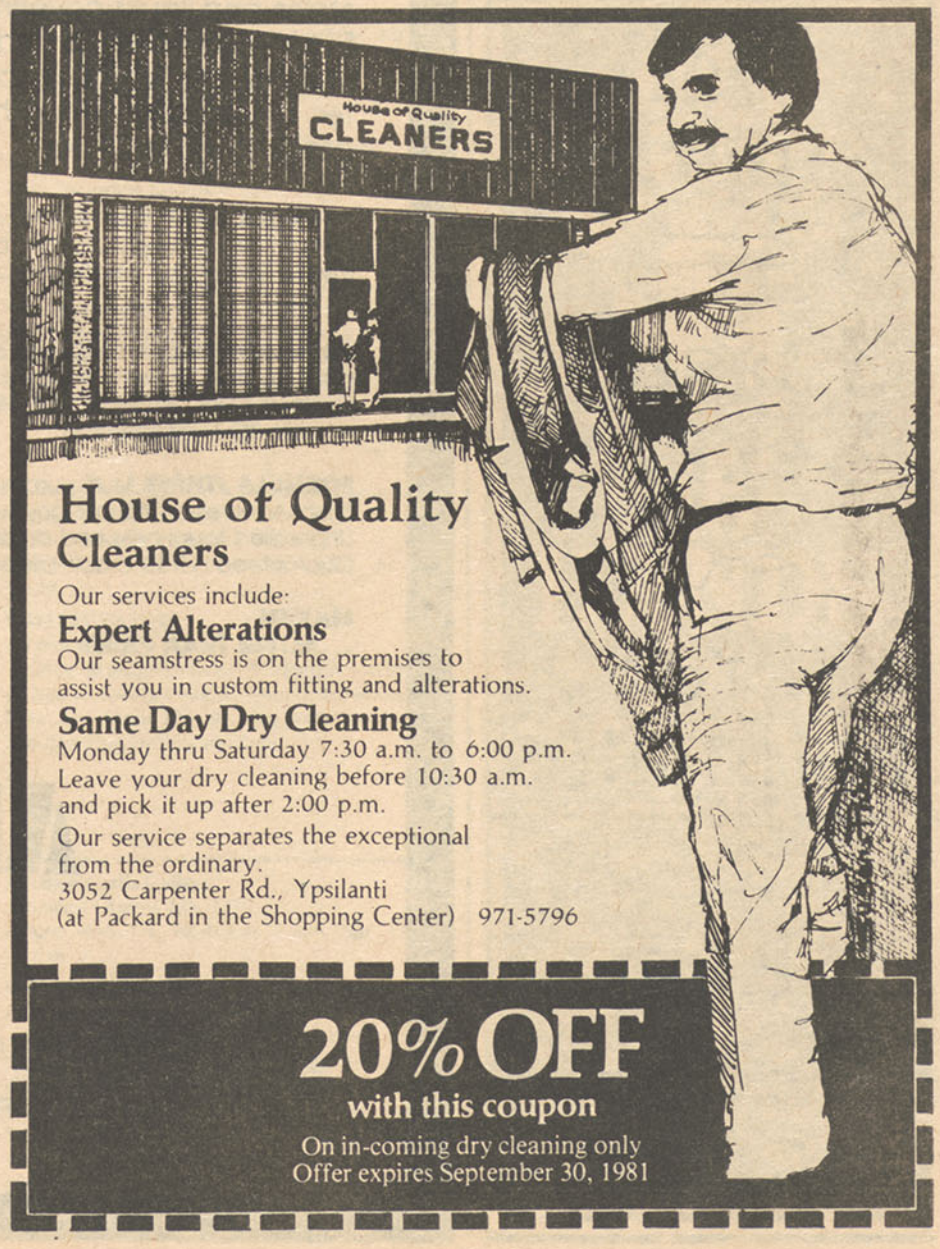

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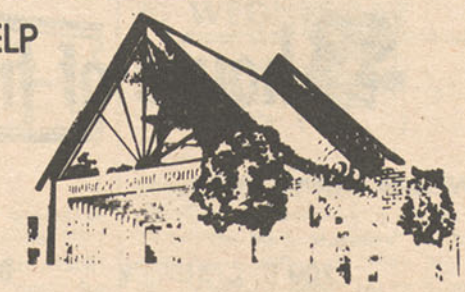

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125 WEST WILLIAM STREET, ANN ARBOR (313) 995-4411
8:30-5:30 TUES.-FRI., SAT. UNTIL 3:00

"Murder My Sweet" (Edward Dmytryk, 1945). Dick Powell, Claire Trevor. Old A&D, 7:15 p.m. **"The Long Goodbye"** (1971). Elliott Gould. Old A&D, 9 p.m. **C2. "Old Acquaintance"** (Vincent Sherman, 1943). MLB 3, 7 p.m. **"That Hamilton Woman"** (Alexander Korda, 1941). Vivien Leigh, Laurence Olivier. MLB 3, 9 p.m.

REEL LIFE IN ANN ARBOR

Film Highlights for September

by Richard Meisler

"The Discreet Charm of the Bourgeoisie" (Luis Bunuel, 1972). With Fernando Rey, Jean-Pierre Cassel, Paul Frankeur, Stephane Audran and Delphone Seyrig
September 25, Auditorium A, Angell Hall, 7 and 9 p.m.

One of the great geniuses in the history of film, Bunuel has the power to make you see the world differently for an hour or a day after leaving a film. His surrealist sensibility combines with caustic and bitter social criticism. He does not like the bourgeoisie. This film was made when he was in his early seventies, and he became whimsical and playful. He mocks his characters, and he mocks us for getting interested in them. One senses from this that the director is really a master of the medium.

"Dr. Strangelove, Or How I Learned To Stop Worrying and Love the Bomb" (Stanley Kubrick, 1963) With Peter Sellers, George C. Scott, Sterling Hayden and Keenan Wynn
September 12, Michigan Theater. 3, 7, 10:30 p.m.

Peter Sellers plays several roles brilliantly, in sharp contrast to some of the trivia in which he wasted his talents. The other performers are also excellent. The movie is about the relation of culture to politics. It becomes obvious that we might destroy ourselves, not for ideologies, but for style. The film makes its point in two ways; it tells the story, but it also draws us into its own style, shiny and pop and quite effective.

"The Groove Tube" (Ken Shapiro, 1974). With Ken Shapiro.
September 26, Modern Language Building 4, 7 and 10:20 p.m.

A collection of funny and obscene skits originally done on videotape, a product of the late sixties, when video equipment became cheap enough for many young and talented artists. Not important in any way, but good, unclean fun.

GALLERIES & EXHIBITS

Ann Arbor Public Library
343 South Fifth Avenue. 994-2333.
Hours: Mon., 10 a.m.-9 p.m.; tues.-Fri., 9 a.m.-9 p.m.; Sat., 9 a.m.-6 p.m.; Sun., 1-5 p.m.

LAURENCE SALZMAN: The Last Jews of Radauti
September 10-29.

Forty framed, captioned photographs of Radauti, Romania, one of the last remaining Jewish peasant communities, or shtetls, in Eastern Europe. Salzmann is a photographer and historian who has lived and worked in Romania off and on since he received a Fulbright Scholarship to undertake this project in 1974. This exhibit is the opening event of a year-long Festival of Yiddish Culture sponsored by the U-M Center for Russian and East European Studies and the U-M Program in Judaic Studies, and principally funded by the Michigan Council for the Humanities.

Alice Simsar Gallery
301 North Main. 665-4883.
Hours: Tues.-Sat., 10 a.m.-5 p.m.

JOSEF ALBERS, NORMAN IVES, AND SEWLL SILLMAN: Prints and Paintings
September 19-October 15.

Ann Arbor Art Association
117 West Liberty. 994-8004.
Hours: Mon.-Sat., 10 a.m.-5 p.m.

FERTILE MIND: Works by Raymond Wetzel
September 10-October 2.

Mixed-media, three-dimensional works using many types of construction and composed of a wide range of materials, including masonite, wood, plaster, xerox copies, found objects, drawings, organic material, and plexiglass. Wetzel fashions box-like glass structures with their own environments within them. Artist's reception September 11, 7:30;9:30 p.m.

The Blixt Gallery
229 Nickels Arcade. 662-0282.
Hours: Mon.-Sat., 10 a.m.-5 p.m.

DICK ARENTZ: Designed Landscapes
September 8-October 15.

Black and white photographs of the American Southwest and of the British Isles by this well-known Arizona artist. Artist's reception, September 8, 5-9 p.m.

Clare Spitler Works of Art
2007 Pauline Court. 662-8914.
Hours: By appointment only.

JO ANN ALBER: Lithographs
September 13-October 7.

Black and white and multi-colored prints on fantasy subjects such as dinosaur erotica and animal odalisques. Also, a brand-new French Postcard series.

William L. Clements Library
South University at Tappan. 764-2347.
Hours: Mon.-Fri., 9 a.m.-noon; 1-5 p.m.

YORKTOWN: The World Turned Upside Down
September 1-October 31.

The Clements Library holds the world's strongest and most famous collection of materials relating to the British in colonial and revolutionary America. This exhibit features a variety of British documents relating to the battle, siege, and surrender of Yorktown. Includes Cornwallis' letter to Clinton explaining his surrender.

Lotus Gallery
617 East Huron. 665-6322.
Hours: Mon.-Sat., 11 a.m.-6 p.m., and by appointment.

JAPANESE NETSUKE
All month.

Netsuke are toggles used to secure an inro (a sort of purse pocket) to the outer garment. No taller than two inches, they are made of wood, ivory, brass, and ceramics, and they represent human forms, animal forms, and mythical beasts. This superb collection was expected earlier this summer but did not arrive until August.

Dan Fletcher Photography Studio and Gallery
209 South Main. 995-7233.
Hours: Mon.-Fri., 9:30 a.m.-5:30 p.m.; Sat., by appointment.

PHOTOGRAPHS: Dan Fletcher
All month.

Restoration and copies of turn-of-the-century Ann Arbor natural light portraiture, including examples of the work of early Ann Arbor photography studios.

DeGraaf-Forsythe Galleries
201 Nickels Arcade. 663-0918.
Hours: Mon.-Sat., 10 a.m.-5 p.m.

CHUANG CHE: Chinese Landscape Painting
September 19-October 14.

Abstract landscapes using oil on canvas by this Peking-born Ann Arbor resident.

Duffy Gallery
124 Pearl Street, Ypsilanti. 481-0645.
Hours: Tues.-Fri., noon-5 p.m.; Sat., 10 a.m.-5 p.m.; and by appointment.

IMOGEN CUNNINGHAM: Photographs
September 12-30.

Photographs of plant forms and nudes by this late artist best known for her alliance with Edward Weston and Ansel Adams in the famed Group f/64. The inaugural exhibit in the gallery's new incarnation as a space devoted exclusively to fine photography.

Heritage Art Gallery
300 North Huron, Ypsilanti. 482-2900.
Hours: Mon.-Fri., 10 a.m.-6 p.m.; Sat., 11 a.m.-5 p.m.

MULTI-MEDIA PRESENTATION OF SIX MICHIGAN ARTISTS
September 8-October 31.

Watercolors by John Loree, blown-glass by Marlene Keller, leaded glass by Osius-Bantle studio, prints by Bob Bennett, sculpture by Perry Thomas, and photographs by Carl Volk.

Kelsey Museum of Ancient and Medieval Archaeology
434 South State. 764-9304.
Hours: Mon.-Fri., 9 a.m.-5 p.m.; Sat.-Sun., 1-4 p.m.

VAULTS OF MEMORY: Jewish and Christian Imagery in the Catacombs of Rome
September 25-December 6.

Photographs taken by the International Committee for the Preservation of the Catacombs in Italy, including photos of some areas not open to the public. Also, artifacts from the Kelsey collection related to the catacombs, such as a fragment of a marble plaque used to seal a tomb in the catacombs. Opening lecture on the exhibit by Estelle Brettman, executive director of the International Committee, September 24, 7:30 p.m., Auditorium A, Angell Hall.

Contemporary Graphics
548 South Main. 665-9868.
Hours: Tues.-Fri., 11 a.m.-6 p.m.; Sat., 11 a.m.-4 p.m.

GALLERY ARTISTS
All month.

Original graphics by contemporary world-class artists, including Chagall, Miro, Erte, Boulanger, Max, and Jamie Wyeth, plus some watercolors and drawings by Erte and Dali.

Michael Curtis Gallery
326 West Liberty. 668-7770.
Hours: Mon.-Fri., 10:30 a.m.-5 p.m.; Sat., 10 a.m.-2 p.m.

WILLIAM GIRARD
July 11-September 30.

Cast stone and terra cotta sculptures; oil, egg tempera, and watercolor paintings; pen and ink drawings; and linoleum-cut prints by this longtime teacher at Detroit's Center for Creative Studies (formerly Detroit Arts and Crafts). His work has been exhibited world-wide. Also paintings, drawings, prints, and sculpture by Michael Curtis, the founder of this recently opened cooperative.

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Ann Arbor Art Association
117 w. liberty, ann arbor 994-8004 mon-sat 10-5

16 HANDS

Art Gallery
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the month of September
the work of
Pi Ping Savage
paper cut-outs
and
Kathleen Carson
painting

monday - friday 11 am - 9 pm
saturday 10 am - 6 pm

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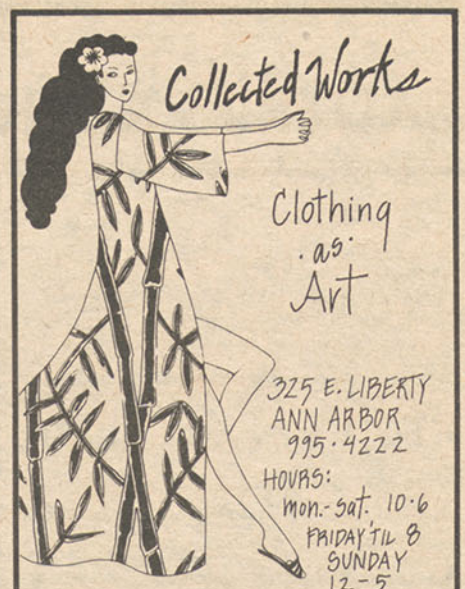

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GALLERIES & EXHIBITS/ continued

Porcelein bowl by Eileen and Will Richardson at Middle Earth, Sept. 14-30.

Middle Earth
1209 South University. 769-1488.
Hours: Mon.-Fri., 10 a.m.-9 p.m.; Sat., 10 a.m.-6 p.m.; Sun., noon-6 p.m.

CELEBRATIONS IN PORCELAIN: Eileen and Will Richardson
September 14-30.

Hand-thrown porcelain bowls and vases feature modeled animal heads extruding from the outer surfaces to give the ceramics' hand-painted designs a three-dimensional touch.

Museum of Art
South State at South University. 763-1231.
Hours: Tues.-Sat., 9 a.m.-5 p.m.; Sun., 1-5 p.m.

THE MEETING OF TWO WORLDS: The Crusades and the Mediterranean Context
May 9-September 27.

Illustrates the artistic crosscurrents between East and West during the period of the crusades. Objects dating from the later Middle Ages—coins, ivories, ceramics, textiles, manuscripts, and sculpture—reflect the mutual indebtedness between Western Europe and the Muslim, Byzantine, and Christian worlds of the Eastern Mediterranean.

GRAPHIC ART OF PICASSO
May 16-October 4.

A small group of prints and drawings selected to illustrate some of Picasso's many stylistic and technical innovations.

ROMA RESURGENS: Papal Medals from the Age of the Baroque
August 22-October 11.

172 representative Papal medals from the 16th through the 18th centuries brought together for the first time in this country. Struck in gold, silver, and bronze, they are of interest for both their aesthetic fineness and their historic importance.

North Campus Commons
Bonisteel at Murfin, North Campus. 764-7544.
Hours: Mon.-Fri., 7:30 a.m.-5 p.m.

ETCHINGS AND LITHOGRAPHS: Printmakers of The Studio
September 26-October 22.

Works by Mary Ellen Croci, Loretta Hubley, Kathy Nohr, Lynda Petrait, and Meredith Woods. All are instructors at The Studio (317 W. Huron), which offers workspace for advanced artists and classes for beginners. Also, exhibits of work by advanced students. Artists' reception, with refreshments, September 26, 6-8 p.m.

Rackham Gallery
Rackham Building, 3rd floor, Washington at Ingalls. 764-8572.
Hours: Mon.-Fri., 8 a.m.-5 p.m.

ANN ARBOR WOMEN PAINTERS
September 14-October 3.

Works by members of this local group.

Sixteen Hands
119 West Washington. 761-1110.
Hours: Mon.-Fri., 11 a.m.-9 p.m.; Sat., 10 a.m.-6 p.m.

PI PING SAVAGE: Paper Cutouts
September 3-30.

A native of Taiwan who now lives in Ann Arbor, Savage used to do traditional Chinese cutouts (some of which are included in this exhibit), but she has started making her own designs: some landscapes, and some with single organic, human, or abstract figures.

KATHLEEN CARSON: Acrylic Paintings
September 3-30.

Mostly beach scenes with bright, bold colors and strange perspectives. Artists' reception for both Savage and Carson, September 3, 4-9 p.m.

Slusser Gallery
Art and Architecture Building, Bonisteel Boulevard, North Campus. 764-0397.
Hours: Mon.-Fri., 8 a.m.-5 p.m.; Sat., 9 a.m.-noon.

CHET LAMORE: Memorial Exhibition
September 1-23.

A member of the U-M art faculty since 1947 and a widely exhibited painter, printer, and sculptor, LaMore died in May, 1980. This exhibit features paintings in a variety of styles, including social realism and surrealism, Southwestern landscapes, and abstract landscapes, and some 15 large and small-scale sculptural works. Opening reception, September 8, 7-9 p.m.

Paper cutout by Pi Ping Savage at Sixteen Hands, Sept. 3-30.

Wild Weft
415 North Fifth Avenue (Kerrytown). 761-2466.
Hours: Mon.-Fri., 9:30 a.m.-5:30 p.m.; Sat., 9 a.m.-5 p.m.

MILLI DANIELSON: Milli's Melange
August 17-September 15.

A mixture of wearable art (hand-loomed fabrics tailored into garments) and decorative pieces for the wall. Danielson's work features unusual combinations of fibers of different textures.

CHARLENE HANCOCK: Rugs
September 16-October 15.

Hand-woven rugs with geometric, non-representational designs.

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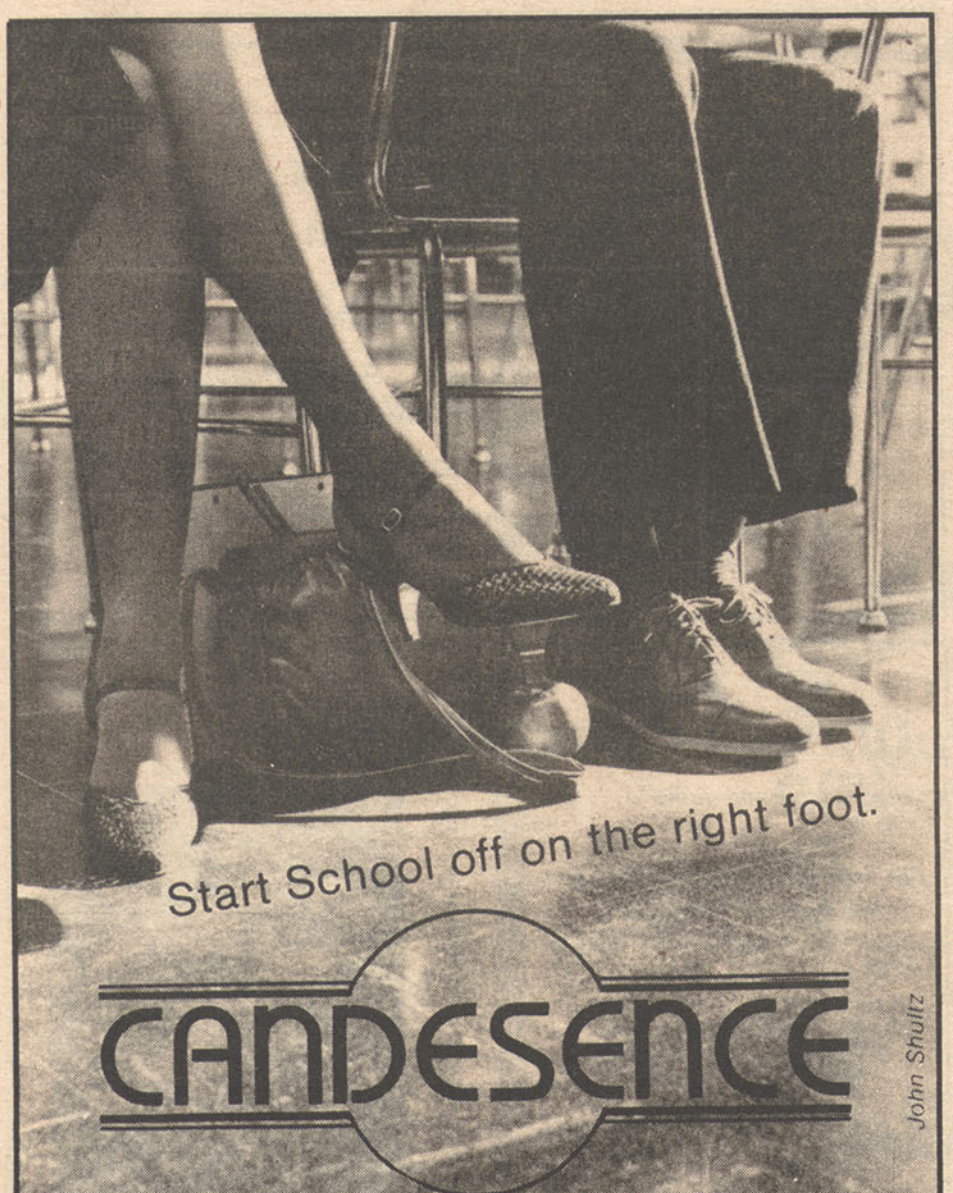

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CHANGES

Selected reports on major changes in retail businesses and noteworthy buildings

Down with the disreputable pinball parlor

Simulation Station offers a squeaky-clean atmosphere with its video games

Last month two tight-fisted siblings we know, ages eleven and twelve, spent a fair portion of their earnings from babysitting and a paper route at **Simulation Station**, the new video game center at Liberty and Thompson. The Jones kids are hardly habitues of campus pinball parlors ("dark places where you don't know what lurks," according to the boy; "junky places, with people we shouldn't be around," says his sister), but they're quite impressed with the vast (5,000 square feet), well-lit establishment that occupies the former Kay Baum women's apparel shop. They like the sense of wholesome security provided by the uniformed attendants, the ban on smoking, and the sign warning misbehavers that they'll be ordered out. What's more, even their mother thoroughly approves.

The Jones family has responded to Simulation Station just as Kinop International wants them to. "We are a family-oriented entertainment center," says Bob Kughn, thirty-two, product manager of the Detroit firm. Kinop International owns other Simulation Stations in Detroit's Ren Cen and in Madison Heights' Oakland Mall. "We want wholesome customers," Kughn says. Kinop's Ann Arbor manager, Mary Pouget, proudly points out the number of men in attendance who are wearing three-piece suits.

Simulation Stations are named for their most novel attraction, the KSM 2000 "simulator" ride built by Anchor Conveyors, a Dearborn company. Anchor supplies automatic conveyors to the auto industry and has diversified into the amusement business to ease its ride through the valleys of the auto sales cycle.

Ann Arbor's Station calls its "vehicle" the Amaze 'N' Blue Machine. The simulator is an enclosed, computer-controlled, twelve-passenger machine that pitches and rolls in synchrony with filmed outdoor adventures projected on a screen in its darkened interior. During the almost three-minute, air-conditioned ride ($1.50), seat-belted passengers are made to feel, to a degree, that they are flying in space, shooting the rapids, descending a toboggan ride, riding a rollercoaster, and racing a sports car. Other adventures are still being filmed, Kinop says.

Although the simulator is the Station's main curiosity, video games are its staple fare. Weapon-fire and explosions thunder from the fifty video games lining three walls of the well-lit maize and blue room. (Six pinball machines are included as relics from a passing era of coin-operated entertainment.) "The noises are more scientific and more electronic than pinball machines," notes the Jones boy in approving comparison with the one pinball parlor he's ever visited. The machines blast and flash challenges even when unused. One calls out in a sinister, robotic baritone, "I am Gorf. . . .Insert coin. . . . Long live the Gorfian Empire." When Gorf falls silent, another voice-track joins the hypnotic din, asking, "Can you survive battle with Mars?"

Asteroids, Space Invaders, Polaris, Phoenix, Rally-X. . .regardless of their names, most of the games demand the same skill: to shoot, devour, or otherwise destroy moving video enemies while avoiding their efforts to do the same to the figure controlled by the player.

This year has seen a virtual explosion in "high-tech rec," as it's been dubbed. Video games are the fastest-growing segment of the extremely profitable $4.3 billion-a-year toy industry. The top six video game manufacturers expect to sell $1.4 billion worth of games this year.

Simulation Station charges 25% more than conventional local pinball parlors to play the same games: 35¢ buys a Simulation Station token for one game, for which 20¢ to 25¢ is the typical going rate in less classy establishments. Three tokens cost $1; only by investing in twenty tokens can one play for a quarter a game. Video games average three minutes in length, industry figures show, but advanced players can survive much longer. To advance, however, can be expensive. A fourteen-year-old recently battled the Centipede for forty-five minutes. His goal was to surpass the record 35,848 points posted by one DAV. (Most video games permit players to enter their initials and scores on the screen if they are among the top ten scorers that week.) By the end of the youth's money, he'd improved from 4,000 points to 14,000, good enough to put his initials, AAY, in sixth place. How much had it cost him? "Just a few dollars," he said. We looked him in the eye, and he amended his answer: "Err, uhh, ten. . .maybe."

Assorted Notes

It appears that **Mr. Flood's Party** will survive after all. The westside bar has been closed for over a year, ever since the bankruptcy of its parent corporation, controlled by Flood's colorful founder, Ned Duke. For months it looked like Joe Tiboni, longtime soundman at the original hip bar in town, would buy the business and resurrect it as Joe's Bar and Grill. But he lost interest during protracted delays and decided to hold out for what he really wants—a larger club suitable for live music and dancing. He says he's "on the verge of a major breakthrough" downtown.

In August two other bids for Flood's were submitted. One fell through, but the federal court judge has approved the sale of the bankrupt corporation and its assets (including the buildings at 118 and 120 W. Liberty) to Larry Bongiovanni

of Sterling Heights, pending the state Liquor Control Commission's transfer of the liquor license. Duke's lawyer Denny Hayes portrays the forty-two-year-old Bongiovanni as a community-minded father of three who plans to be on the scene a lot. Bongiovanni already owns three Detroit-area restaurants. The original Larry's is at Twelve-Mile and Warren; now the space last occupied by Duke's elegant **Leopold Bloom's** restaurant will become a second **Larry's**, with a menu also based on steaks and burgers.

The ambiance of Flood's itself will retain the Duke touch, at least for a while. Duke's collection of stained glass and funky Americana will come home, and Duke will book the bands. The hoped-for opening—September 15—is to feature Steve Newhouse and his band.

The Olympic Restaurant at 221 North Main Street (at Miller Avenue) has a remodeled main dining room, an improved cooking area, an expanded menu, and a new name: the **Metro Restaurant**. "It used to be a Greek restaurant," says Leo Shnaider, 49, who has owned the restaurant for the past two years. "We are of Russian ancestry, and our new menu will have more and more Russian food."

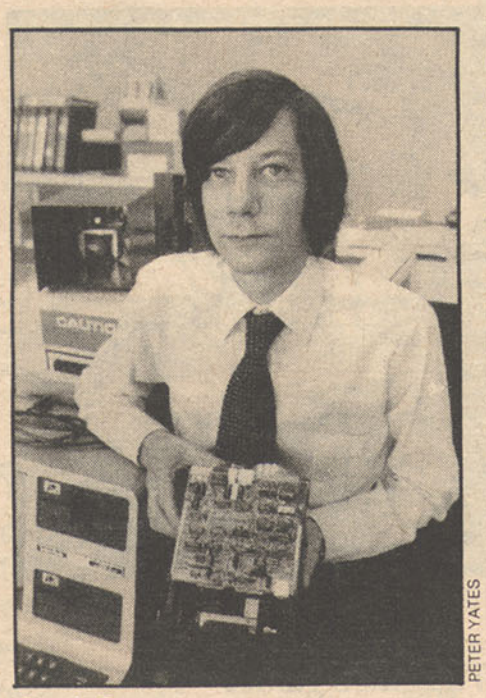
Shnaider, a burly, friendly man whose big face quickly expresses his emotions, lives in Southfield with his wife and four sons. He has lived in many different places, picking up eight languages along the way. "I have used my customers here to develop my English," he laughs. "Just ask them!"

Among the Russian specialties Shnaider and his chief cook and eldest son, Efim Burda, 32, have recently added to the new menu are pirogi (ground beef sauteed with spices and rice, then enclosed inside homemade yeast dough) and the Ikra Burger and Ikra Omelette, which contain eggplant, onion, tomato, pepper, and cheese. The extensive new menu includes twenty omelettes, fourteen breakfast combinations, and eighteen deli sandwiches. The Metro plans to begin serving dinner till 9 p.m.

Computers for the common man

A "computer department store" opens, and another computer store branches out.

Randy Benway was an outstanding pianist who felt his master's in music from the U-M was worthless to him as a breadwinner, Jeff Inwood was a veteran elementary school teacher who yearned to go into business for himself. Today, both are well-placed in the booming $1.4 billion-a-year personal computer (or microcomputer) business. Personal computers, elaborations of the easily mass-produced microprocessor chip, are affordable enough for individuals to buy and simple enough for laymen to operate. Small businesses use them for accounting and managerial tasks; factories use them to control industrial operations; schools use them to assist in instruction; families use them for budgeting, regulating furnaces and appliances, recreation, and filing information. Personal computers costs from $300 to $6,000, and the variety of after-market options that can be added to them surpasses even those offered by car salesmen.



PETER YATES

Randy Benway

Benway, twenty-nine, owns **A M Electronics,** a firm that manufactures parts and designs computer programs for customers around the world. AM also retails and wholesales personal computers locally and nationally. Benway opened his cramped, two-story shop a year ago at 3366 Washtenaw, across from Arbor Dodge. Recently, he opened a second shop in Fowlerville, near Lansing, and this month he is expanding his local operations to the former Collins Pharmacy premises at 3466 Washtenaw, next to Falsetta's. His sales volume has already reached $2 million a year.

Benway, skinny and hatchet-faced, with the fervent eyes of a musician and jaunty air of a confident businessman, took up electronics in England, where he and his wife, Eileen, a cellist, were studying privately. A British friend devised a computer-controlled electronic tuning fork, and Benway marketed it. By the time he and Eileen resumed their studies at the U-M, computers were replacing pianos as his forte. To his mother-in-law's consternation, he recalls, "I began playing with computers more than I was playing the piano."

Benway was doing more than playing. He was analyzing the microcomputer market. He decided that hardware, or actual computer machinery, was fairly equal in capability regardless of manufacturer and that the real battle for market strength would be in software, or the programming apparatus that tells the computer what to do. Many programs are carried on floppy (flexible) disk drives that look like miniature 45-RPM records. After forming A M Electronics, Benway assembled an expert staff and began making the chassis and power-supply units that link the disks to the hardware. He's been selling all he could make ever since at $85 to $150. Benway's firm also specializes in custom-designing computer programs for small businesses, something he says no other firm in the state is doing. Benway is an authorized but independent Radio Shack dealer. Radio Shack has about 20% of the personal computer market, and A M Electronics' first store has already put it in the top five of Radio Shack's two hundred dealers specializing in personal computers.

Between Benway's stores, and opposite Arborland, is Jeff Inwood's **ComputerLand,** which opened in July 3410 Washtenaw where Glidden's paint store used to be. Inwood's is among two hundred ComputerLand franchises mushrooming up around the country at the rate of four a month. ComputerLand's 3,800 square feet include a big handsome showroom with demonstrator models of eleven major personal computers; a classroom; a repair room; an office; and storage areas.

"We're a computer department store," says Inwood, thirty-four, a lean gymnast who resembles Prince Valiant with thinning hair, "but we service the computers we sell, and we conduct programming courses here, too." Inwood thinks every home should have a computer. To reach that end, he says, the public must learn that microcomputers are "user friendly," computer lingo meaning they don't require special knowledge to be used. ComputerLand has the atmosphere of the hardware store of yesterday; it's a place where kids and grown-ups alike can learn how to use wondrous labor-saving gizmos by chewing the fat by the hour with the staff and knowledgable customers who wander in and out of the store.

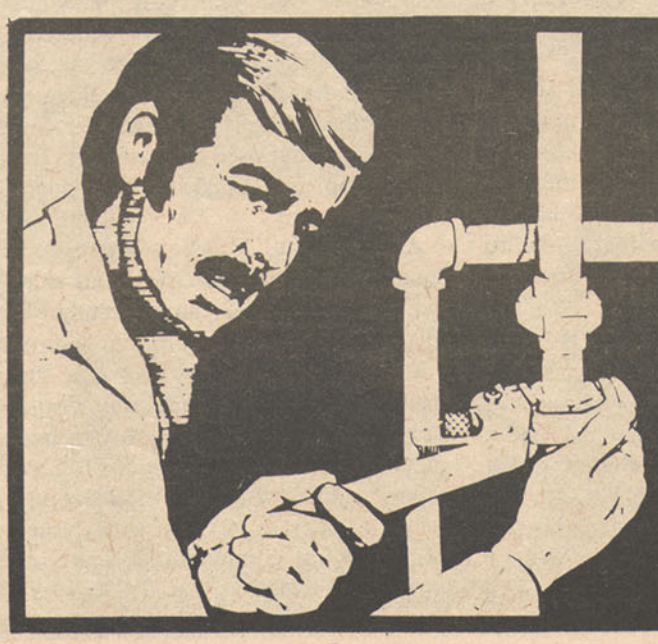
(Ann Arbor's oldest microcomputer store is the five-year-old **CompuMart** at 1250 North Main. Though most of the firm's sales are mail order, it offers services comparable to ComputerLand's.)

An unusual campus bookshop

"It's like Christmas every day," Karl Pohrt says with a big smile as he carries a postal delivery of books up the flight of stairs to the **Shaman Drum Bookshop** at 313 South State (two doors from Kresge's). Pohrt, thirty-three, visibly enjoys touching, reading, talking about, and selling books. He jumped at the chance last spring to buy the stock and take over the premises of the **Paideia Bookshop,** whose owner, Tom Prinz, moved to Rochester, New York, after his wife got a college teaching job in that area. Paideia specialized in classical and medieval studies, butShaman Drum's emphasis is on the humanities in general, with subspecialties in anthropology and religious studies. The inner room of Pohrt's two-room shop is devoted almost entirely to religious studies. Pohrt, who earned a master's degree in American Studies at the U-M, is committed to "opening up the shop to other cultural influences beyond the Eurocentric, Judeo-Christian tradition." He's also expanding the poetry section, which already has such prized works as an autographed copy of Kenneth Rexroth's "Excerpts From a Life" ($45).

The shop's new name expresses its new owner's conception of his business. The Tungus people of Eastern Siberia, Pohrt explains, called the leaders of their animistic faith "shamans," a word that has become a general term for the combination priests-magicians-physicians who served this role among many hunting-and-gathering peoples throughout history. "The shamans used drums to signal changes of consciousness in religious ceremonies," Pohrt continues, "so you might say the drum helped the shaman mediate between the world of myth and ordinary reality. I think a bookstore can serve a similar purpose today."

With its good lighting, two well-cushioned chairs, and soft rug, the Shaman Drum is a browser's delight.



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FREE ESTIMATES

A solar soup kitchen

Soup's On! opened last month at 5827 Jackson Road, a quarter-mile west of Zeeb. The seven or eight soups available from 11 a.m. to 8 p.m. Monday through Saturday are made on the premises—right down to the stock, made from meat and bones. The stock appears in all soup forms—broth, bouillon, consomme, potage, chowder, and bisque—at $1.10 a cup; $1.60 a bowl. A recent menu included German stuffed noodle, kielbasa/potato, creamy broccflower (broccoli and cauliflower), French onion, and vegetarian vegetable. A dozen deluxe sandwiches ($1.50 to $3.45) have homespun names like Jackson Road Runner (beef-turkey-cheese), Huron Liver (liverwurst-eggs-green onions), Scio Mio (ham and cheese), Tiger's Tail in a Trap (meatball in a sauce), and Ratatouille Rhapsody (zucchini-eggplant-onion-tomatoes-cheese). Combination salads and desserts are also available. Adjacent to the restaurant is the **Honey Creek Deli.** Open from 7 a.m. to 9 p.m., it offers the restaurant menu for take-out, along with beer and wine.

Soup's On! may intrigue ecologists as well as soup nuts. Its Scandinavian wood-and-glass style would seem to be more fitting overlooking a fiord instead of a sea of grass. But the wide-open

spaces actually give the solar water-heating panels on the south roof maximum exposure to the sun. Solar-heated water (with a conventional back-up) helps cut down the big water heating bills caused by restaurant dishwashers. The four owners also took advantage of the available well water to install an unusual geothermal heating and cooling system. The well water stays at the proper temperature (about 50 degrees F.), is free of corrosive additives, and can be recirculated—all requirements of a geothermal system. "In this system," explains Joe Hanish, manager and co-owner, "heat is exchanged between the water and the air. In winter, the water adds heat to the colder air. Warmed air is blown around the building, somewhat the way a refrigerator blows out hot air as it cools its contents. In summer, warm air is drawn across water-filled cooling coils and distributed by ceiling fans."

"We've got to improve the cooling system," says Jim Coburn of Coburn Construction, which built the restaurant. "We miscalculated the effect of the hot plates in the eating area." Coburn and his son, Dennis, are also part-owners in the venture. The fourth partner is Hanish's brother-in-law and fellow amateur chef Bob Carpenter, owner of D & C Plumbing and Heating, which installed the solar and geothermal systems.

"Without the advantage of Bob's and Jim's businesses," says Hanish, "we couldn't have afforded the extra $60,000 it cost for these energy-saving systems." He says Soup's On! is the first commercial building in the nation to combine solar and geothermal systems. Then partners are confident the investment in energy-saving systems will pay for itself in five years at most. After that, they expect it to be pure gravy.

Another J.J. Goldberg

Joel and Jean Goldberg have opened a second **J. J. Goldberg** men's clothing store. The new one is in the Plymouth Mall, in the middle of the Plymouth Road side, and represents a news direction in the Goldbergs' stores. The first store, which opened two years ago at 2135 West Stadium near Farmer Jack's, has specialized in casual and sporty clothing, particularly jeans. The emphasis in the Plymouth Mall store is on dressier clothing, and the older store will, to an extent to be determined, follow suit.

"Even the casual outfit is changing today from a grubby pair of jeans and T-shirt to a nice pair of slacks and a tasteful shirt," Joel says, "and even the jeans image is being cleaned up." He adds, as as disclaimer, that the grubby jeans and "on-the-eighth-day-God-created-Yale" T-shirt he's wearing as he putters around the new store are not to be taken as an example of the trend he sees.

The Goldbergs, both thirty, entered the clothing business after deciding that even though their BA's in political science weren't "marketable," they'd had it with academic studies. So Joel, who grew up in New Haven and went to Yale, left the U-M grad school six years ago, moving from salesman to manager at Tice's Men's Shop in a few years. Jean, an alumna of Mount Holyoke, had taken the plunge a year earlier. She became manager of the Marianne women's shop and later served as fashion coordinator for Montgomery Ward's.

The Goldbergs are also active in the cooperative movement and live in the Pine Lake housing cooperative on the West Side. They divide the labor at both stores. Jean does the merchandising, pricing, display-designing, and inventory control, Joel says, "and I do the buying, advertising, and garbage work."

The Goldbergs think graduate students in the North Campus and men in the northeast Ann Arbor residential community are just the sorts who want the "updated classic look" of the suits and other clothing in their new store. An added plus, Joel says, is that the many Spanish-speaking residents of North Campus enjoy chatting with Jean, who grew up in Venezuela, where her father represented a U.S. corporation. At one time, Jean and Joel considered working for big corporations, but decided they preferred, Joel says, "to be in a business with a human face: something that's small and ours."

More assorted notes

Laurie Blakeney Piano Tuning at 317 West Huron (at the rear entrance of the Westside Workspace) is now **Heartstring Pianos.** Blakeney, twenty-eight, is expanding her services from piano repairing and tuning to selling rebuilt pianos as well.

Blakeney chose the new name, she says, "because I think it shows I do my work from the heart." She has been in her big concrete room (once a boiler room) behind Bay Tool and Rental for four years. She and metal sculptor Rick Burns, who shares the premises, have built a loft for bookkeeping space, leaving plenty of room for the eleven pianos in varying states of repair that were recently on hand. The instruments included Lester and Baldwin grands that would fetch more than $3,000 when completed and a Kurtzmann upright for $875. Blakeney is glad to have room also for the playpen of her eight-month-old son, Newcombe, who has accompanied his mom on piano-tuning rounds since he was four weeks old.

A short, slender woman with a long brown ponytail and rimless glasses, Blakeney came to the U-M from Pontiac ten years ago. She says she was disillusioned by college, but several years of waitressing convinced her to "get marketable skill and open my own business." She attended the Perkins School of Piano Technology in Ohio and then received the top "craftsman" rating in the national test administered by the Piano Technicians' Guild. Now she's coaching her assistant, Sue Wood, twenty-seven, as Wood prepares for the test.

Other recent changes in the **Westside Workspace** include the move of Richard and Sandy Marks's **Classical Glass** to the Workspace from Liberty Plaza and the opening of mandolin-maker **Jamie Clarkson's** shop. Pat Thurkow and Joe Hippler, two fo the Workspace's three owners, recently opened a separate business, **Phoenix Hardwoods,** at 1342 North Main. The obtain hardwoods from sawmills around the state, then dry them in a friend's kiln. They hope to compete favorably with large lumberyards in price.

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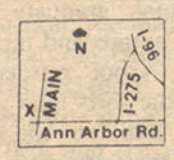

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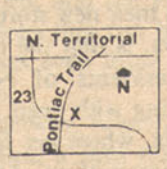

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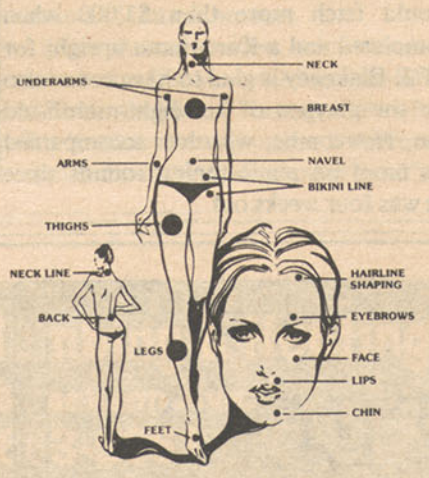

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CHANGES/ *cont.*

Still more assorted notes

Elias Brothers Big Boy opened a new restaurant in July at 3611 Plymouth Road. The restaurant was built right on to the Red Roof Inn, which had no dining area for its customers. But restaurant manager Joey Silva says that other than the physical attachment, there is no other connection between the two enterprises. Hours are 6 a.m. to 1 a.m. Sunday—Thursday, and to 3 a.m. Friday and Saturday.

Its owners are Fred and Louis Elias, who, with their late brother, started the chain in the late Thirties. The Plymouth Road store is one of forty company stores in Michigan (along with the Ann Arbor stores on Washtenaw and in Briarwood. (The downtown Big Boy is a franchise.) The new restaurant stays open for nightowls til 1 a.m. Sunday through Thursday and til 3 a.m. Friday and Saturday.

Andy Gulzevan, owner of the Armadillo Truck Stop and Country Club on Washtenaw towards Ypsilanti, is modeling the former Curtis Restaurant at 205 South Main. He expects to open **The Full Moon** bar and grill in the downstairs space by mid-October. Offices will occupy the upper floors.

A block away across the street, Dave Baricklow completed remodeling **Dom Bakeries** at Mail and Liberty in just nine working days last month. Baricklow, who has four other bakeries, increased his retail area by three hundred square feet, doubled his seating capacity to forty, and added two display cases. "We had to win a court battle before we could do this," he said. "Our landlord wanted to break our long-term lease so he could make more money. Fortunately, we won, so we should be here at least another fourteen years."

Several retail businesses have closed during the past two months, including **Cloth of Gold** casual women's clothing at 611 Church, **The Attic** women's clothing at 1210 South University, and **Fantasy Fashions** vintage clothing on State near Hill. **The Wordprocessors** print shop at 211 South State has closed due to bankruptcy. Owners June and Jim Smith blame their business's demise on their protracted struggle with the Industrial Workers of the World, better known as the Wobblies; union members attribute the labor dispute to poor business management.

The three-year-old **Dreyfuss Gallery** at 209½ North Main has also closed. Painter Peter Dreyfuss, the amiable owner of the unpredictable showcase of experimental art, says the economy was a big factor in his decision to close the three-year-old gallery. Three-D Construction, his own contracting business, is booming, however, and he's found it hard to get away for a long-awaited California vacation.

GOOD DEALS

...and inexpensive diversions

Win $5 or $10—suggest a deal *Write to "Good Deals" Ann Arbor Observer, 206 South Main, Ann Arbor, Michigan 48104. Include details on availability, characteristics, and price of the proposed good deal in relation to similar products or services.*

Cheap tricks in decorating

Framed art can be rented by the month at two places in town. **The Ann Arbor Public Library's print rental collection** (near the main library's second-floor card catalog) costs $1 a month per picture; 225 nicely framed prints are available, including reproductions and original graphics. They may be reserved. At the **Ann Arbor Art Association's sales & rental gallery** (117 West Liberty) rental fees vary according to the price of a work—$10 for two months for works valued at $50 to $200, $15 for $200-to-$400 works, and $20 for those over $400. Rental fees for up to four months may be applied toward purchase, so if you like the work in your house, you can keep it. All rental work has been juried.

A colorful, **tent-like ceiling treatment** can be easily achieved by stapling chenille or India print bedspreads, quilt tops, interesting old tablecloths, or any kind of fabric to the ceiling. Soft sculpture artist Charla Khanna, whose attractive studio is decorated in this manner, likes to let her gaily colored fabrics billow a bit. She changes her ceilings when it strikes her fancy. This technique is a natural for brightening unfinished basements and attic spaces and for concealing pipes or cracked plaster. Thumbtacks could also be used. Hard plaster walls, however, would require furring strips.

For people with kids whose school art soon crowds the refrigerator door, or for inveterate collectors of graphic material, **homosote bulletin boards** are the answer to the expensive cork variety. Homosote is a gray, weatherproof fiberboard which takes paint nicely, so it will match any room, and it's cheap. A 4' by 8' sheet currently costs $10.94 at Fingerle's. The yard men will cut it up for you, or it's easily cut with a handsaw. Small pieces make good bulletin boards. Use tacks, pushpins, staples, or pins to attach "kid art" in a collage-like fashion to the board. The board can decorate a play room, cover an unused door, or be moved around the house for a special place of honor. Fingerle's also carries homosote covered with burlap, at $26.45 a board, but most kids, given the chance, will produce so much art the decorative burlap cover would be unnecessary. You could cover boards yourself with wallpaper paste and burlap.

Stenciling on walls has long been an inexpensive alternative to wallpaper. *Victorian Cut & Use Stencils* by Carol Belanger Grafton is a $3.50 book, published by Dover, which contains fifty-four Victorian stencil designs printed on heavy paper. Also available, but probably less useful for walls, is *Art Nouveau Cut & Use Stencils* by JoAnne C. Day (also $3.50, also published by Dover). Other titles in the stencil series include *Pennsylvania Dutch Cut & Use Stencils* ($3.25), *Early American Cut & Use Stencils* ($3), *Art Deco Cut & Use Stencils* ($3), and *Circus Stencils* ($2.00). Pages of the cut-and-use books can be cut out and made into fairly durable stencils by oiling them with linseed oil and turpentine, then cutting out the design with a stencil knife. The books have clear, concise instructions on how to prepare the stencils and use them. Designs in the Victorian book include repeating borders, corner designs, and small flowers and medallions. Stenciling brushes and supplies are available at the University Cellar art department.

Send $3.50 plus $.70 for postage and handling ($1.15 for two or more books) to Dover Publications, Department CR, 180 Varick Street, New York, N.Y.

Happy hours

Late afternoon and early evening usually mean slow business for bars and big savings for their patrons. Even the impecunious can afford an evening on the town at happy hours. We asked around for recommendations and came up with the following happy-hour deals. More suggestions are welcome. All the establishments mentioned include both a bar and a restaurant, and they all offer complimentary snacks to encourage patrons to stay for dinner.

Good-Time Charley's, 1140 South University at Church. 4–6 p.m. Monday-Friday. Two drinks for the price of one, or doubles at the regular price. Also, special prices on beer and wine. Cheese (the real stuff, not processed) and vegetables.

The Gandy Dancer, 401 Depot. 4:30–6:30 p.m. Monday-Friday. Piano music. Reduced prices on regular highballs and specials on beer and wine. Breaded fried smelt on the house.

Weber's, 3050 Jackson Rd. 4–6:30 p.m. Monday-Friday. Double-shot drinks at regular prices. Lavish snack spread includes beautiful raw vegetable tray, dips, crackers, cheese spread, and hot hors d'oeuvres (meatball and a quiche-like preparation on our visit). Piano music.

D. Dennison's, part of Real Seafood at 341 South Main. 9 p.m.–midnight, Sunday–Thursday. Reduced drink prices. Wine $.75/glass, domestic beer $.65, imports $1. Crackers, bread, cheddar cheese chunks, dill Havarti cheese, dips.

For a scenic Friday afternoon happy hour, stonemason David Menafee suggests a country drive west and south to the **Aura Inn** at 11275 Pleasant Lake Road or to the **Black Sheep Tavern** on Main Street in Manchester. Mondays through Fridays from 7 to 8 p.m., Aura Inn sells draft beer and mixed drinks at half price. On weekends, a band comes in around nine, and customers already in the bar don't have to pay the cover charge. At the Black Sheep's weekend happy hour, from 4 to 7 p.m. Fridays and Saturdays, mixed drinks are 50¢ off, and beer is 40¢ for an eight-ounce mug. After 8:30, patrons can enjoy an evening of country music by none other than David Menafee.

The quickest and most scenic route to these establishments is via Scio Church Road off South Main west to Parker Road. Turn left and stay on Parker Road; it will turn into Pleasant Lake Road. To get to Manchester, go west on either Scio Church or Pleasant Lake Road to M-52, which takes you south to Manchester. Turn right on Main Street to the Black Sheep Tavern.

A trip abroad for under $10

A reader who wishes to remain anonymous sent us this itinerary for **an inexpensive one-day vacation in a foreign country:**

"Drive to Windsor's Dieppe Gardens Park (opposite Detroit's Ren-Cen—cheap metered parking in park). Eat your own bag lunch while enjoying a close-up view of passing freighters, sail boats, etc. (Refreshments may be purchased at park stand.) After lunch, cross the road to visit Windsor's Art Museum (includes gift shop and excellent cafeteria); then visit adjacent historical house with views and artifacts of Windsor's early history; then, on same road (Riverside Drive), drive several blocks north to Hiram Walker's Distillery, walk through its gardens and partake of free sample of its wares, again with ringside view of passing river scene. Then, drive (right on Howard St. then right on Tecumseh Road—about 1½ miles) to Jackson Park for a stroll through the sunken flower garden and adjacent enormous rose garden. Then home. Costs: gasoline, plus metered parking at first park only plus round trip through bridge or tunnel. For writer: $6.70 total."

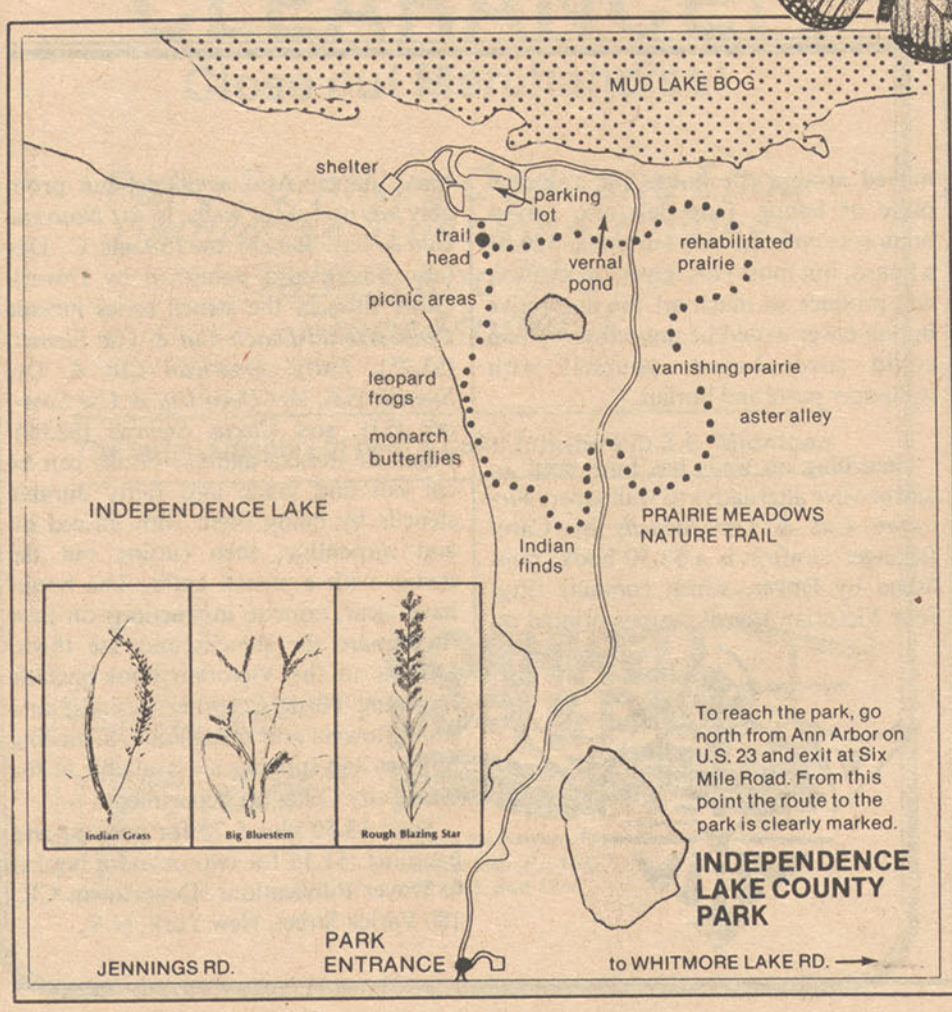
Assorted deals

If you're stocking your kitchen from scratch, a visit to the **People's Herb and Spice Co-op,** 211 East Ann, can save you a bundle. Bulk spices are often a mere quarter of the price of supermarket spices, and they are fresher. The co-op has an astonishing variety of culinary and medicinal herbs. Plan on spending half an hour weighing and packaging your spices. Bottles are available for $.30. Hours: 11 a.m.–7 p.m., Monday through Friday; Saturday, 9 a.m.–5 p.m.

Inexpensive **evergreen seedlings** (Austrian, Scotch, and White Pine, Douglas Fir, and Colorado Blue Spruce) can be ordered in quantities of at least fifty from the Washtenaw County Soil Conservation District until October 7, for delivery the following week. Cost: $12/hundred. Call 761-6721 or write the district office at 6101 Jackson Road, Ann Arbor 48103, for prices and order blanks.

If you've found a lost pet, the *Ann Arbor News* will run a **free classified for "found" animals** for three days, Diane Elizabeth Ross informs us. "This has got to be one of the best deals in town for humans and their best friends," she writes, adding a request that we donate the money her suggestion might win to the Humane Society.

NATURE



A prairie preserved at Independence Lake Park

Five-foot grasses flower in a rich range of purples and blues

Just north of Ann Arbor lies Independence Lake County Park, the Washtenaw County Parks and Recreation Commission's proudest accomplishment since passage of its first millage five years ago. A September visit to the new park has special rewards. The crowds of summer swimmers are gone, deer flies and mosquitoes are no longer an irritating preoccupation, and Prairie Meadows Trail is resplendent with the mauves, lavenders, yellows, and whites of five-foot-high grasses and flowers.

Meadow wildflowers and a number of big oaks occupy the park's higher reaches of land in a landscape filled with all kinds of low, wet places. These range from the clear-cut oval of 200-acre Independence Lake to small lily-filled ponds, cattail marshes, and low-lying sponges of peat that are really wet only in spring.

The forested shore of Independence Lake was an attractive spot for Indians who camped and collected freshwater mussels there in the years before white settlers came to Michigan. Only a few hundred years later these settlers had brought about one of Michigan's most profound ecological changes when they stripped away the forest cover to harvest timber and create farmland. By the 1900's the acquisitive newcomers had already brought under cultivation most of our region's flat, well-drained lands. They began to clear more land for grazing and crops in places previously considered either too steep or too poorly drained for farming. When cleared land was left uncultivated, prairie vegetation and even prairie wildlife began to reach north and east into Michigan for the first time, drifting in from their native habitat further west.

At the turn of the century, farmers briefly attempted to clear and drain the lowlands around Independence Lake, but they soon abandoned their efforts. So the northeast portion of today's park is a leftover bit of land where prairie species have taken tenuous hold before trees inevitably move in again.

During World War II Ann Arbor's booming Argus Camera Company (wartime manufacturers of bomb sights) wanted to provide a place for its employees to swim, camp, and picnic on summer weekends. Argus leased 223 acres on Independence Lake from the Godfreys, a local farm family. When the Argus work force shrank after the war years, Edwards Brothers printers and book manufacturers joined in the lease arrangement and eventually bought the property, which they sold to Washtenaw County in 1977.

Now open for its first full year, the park sports a pleasantly curving new entrance road, a shelter complex designed by well-known Ann Arbor architect David Osler, and the 1¼-mile Prairie Meadows Trail.

The trail, created by County Parks naturalist Matt Heumann and a hard-working maintenance crew, opens up a part of the park that visitors would otherwise never see. The path begins just south of the parking lot and follows the lake shore for some distance on the old Argus roadbed. In September you are likely to witness two fall migrations here. Leopard frogs hop across the path as they make their annual retreat to the lake after a summer spent feasting in adjacent meadows and marshes. They will survive the winter by burrowing into the muddy lake bottom. The air here is often thick with monarch butterflies on their way to much more distant destinations. Entomologists have traced monarch migrations to winter resting grounds in Mexico. Young monarchs head there each fall, guided solely by a genetic code inherited from grandparents who made the trip north in spring.

The trail bends away from the lake through a high meadow filled with goldenrods in bloom. Handsome and unjustly maligned, goldenrod is not now considered a significant contributor to hayfever. The real culprit is ragweed, which often blooms in the same locations in the same season. Positive proof of early Indian encampments has been found in this large, high field overlooking the lake: fire-blackened rocks and several arrowheads.

After the trail crosses the park road, it enters a lower, more secluded zone. Here is "aster alley," where thick masses of daisy-like flowers—purple, white, pink, and light blue—press up to the trail's edge. About seven species of this large and abundant wildflower family are represented here. A little further on, a distinctive deep blue flower appears—the seldom-seen bottle gentian. Its vase-like blossom is at first an amazing royal blue. Later it fades to a paler shade more like its aster neighbors.

Past three tall red cedars you enter a meadow containing the prairie grasses big bluestem and Indian grass. In this transitional zone, however, elms, gray dogwoods, and hawthorns are advancing rapidly. In fifteen years the prairie grasses now here will be gone.

This inevitable fate of unmaintained prairies in Michigan is being averted in an eight-acre meadow a short distance ahead. A bridge carries the trail across the marsh.

Then a trail of gravel-covered logs takes you dry-footed over some spongy muck into a full-fledged prairie. Here the blue and purple hues of big bluestem and Indian grasses blend together with many prairie wildflowers to create a beautiful late-summer display. With only a small flight of the imagination you can picture billowing masses of these magnificent grasses stretching for miles with no trees in sight, as they once did in the heart of the lush tallgrass prairie that covered Iowa and much of Illinois. Big bluestem blooms in September, sometimes sending its flower stalk six or seven feet into the air.

Parks department staff are manipulating nature to maintain and diversify the prairie plant community they discovered here. (Similar prairie conservation and restoration projects are taking place elsewhere in the Middle West, mostly in parks but occasionally on the grounds of sprawling corporate headquarters and in private yards and fields.) A variety of prairie species have been transplanted and seeded on both sides of the path: prairie dock, lead plant, rough blazing star, queen of the prairie (its large flower head a vibrant pink in July), side oats grama, purple coneflower (with huge lavender flowers four inches across), purple prairie clover, and others. The larger hawthorns, elms, and dogwoods are being removed and the prairie plot will be burned every two years to simulate original prairie conditions. (Fires started by lightning and sometimes by Indians and settlers used to burn unchecked over huge areas, killing off woody vegetation but leaving intact the deep roots of prairie grasses and flowers.)

The trail continues back to the parking lot through light woods, passing beside what must be the smallest wetland on the property, a vernal pond. This depression is filled with water only in spring, which allows the old ash tree on its shore to thrive. An old apple tree stands a few steps further on; its fruit is red all the way to the core.

—Anne Rueter

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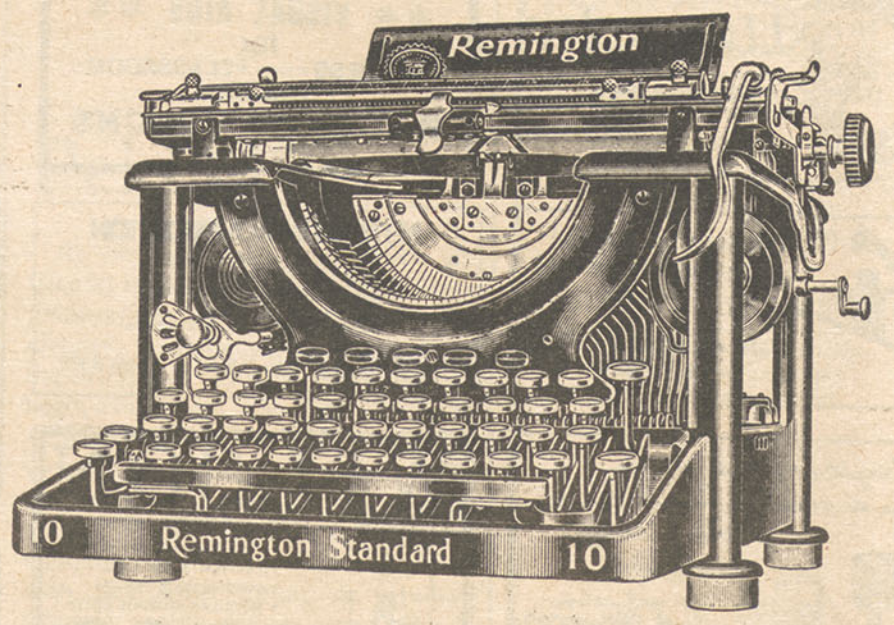

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RESTAURANTS

The China Garden: with a second opinion from Peking

CHINA GARDEN
3035 Washtenaw Avenue
971-0970

Description: Very large, mess hall-like room seating more than 150. Colorful pictures, soft light from pagoda-inspired lamps.

Atmosphere: Informal, convivial.

Price range: Entrees $7–$9. Chow Mein $4–$6. $10 per person special includes any entree plus egg roll, soup, fried rice, tea, cookie. Appetizer plate, plenty for two $7.95. Soups 95¢/$1.25; hearty soups for two $4.75–$6.95. Duck $10–$20.

Recommended: Orange flavor sauce chicken; Szechuan preparations of lamb, beef, or pork; Szechuan spicy shrimp.

Hours: 11:30 a.m.–10:00 p.m. seven days a week. Luncheon specials 11:30–3:00 M–Fr. Dim Sum (Chinese snacks) Sat. and Sun. 11:30–3:00.

Wheelchair Access: Barrier free.

By ANNETTE CHURCHILL

Some months ago I stopped by the then-new China Garden to have a look at the way a large restaurant handles instant success. Chef Jan's following from Cathay House in Briarwood had followed him. The place was jammed.

On that first visit I watched Chef Jan preside at this wok. Backed by a small army of young Chinese-Americans who precut ingredients and preassembled the necessary components for each dish, he alone was in charge of entrees for crowds that at busy times number well over a hundred and fifty people. Each preparation took between thirty and sixty seconds to cook. It was a spectacular performance. On subsequent visits I enjoyed many dishes at China Garden, some more than others. Only egg rolls consistently disappointed me. I developed a passion for Orange Flavor Sauce Chicken.

I kept putting off reviewing China Garden because, to tell the truth, I'm so fond of Chinese food that I'm afraid I can sometimes be too easy to please. American Chinese restaurants have come a long way since the days when their offerings featured Americanized fare like Chow Mein, Chop Suey, Pepper Beef, all blanketed by a universal gravy flavored with soy sauce and thickened with cornstarch. When Szechuan style began to revolutionize these menus, the quality of food in American Chinese restaurants took a great leap forward.

When I realized that my narrow scale of judgment of Chinese restaurants tended to begin with "fine" and ascend to a high plateau of "excellent," I sought another opinion. Through the U-M Center for Chinese Studies, I found Professor Luo Rongqu, professor of modern world history at the University of Peking. Luo is spending eighteen months here pursuing studies in diplomatic history. His native province is Szechuan, and he is an amateur cook. I invited him to join us at China Garden.

At the restaurant Luo struck up friendly conversations with our waiters (incidentally tipping them off to our identity), then applied his judgment to the offerings. "Chinese people do not begin a meal with soup," he told us, so we decided to try having it at the end of the meal for a change. "Chinese people do not eat hot appetizers at the beginning of a meal," he went on. "Before banquets they have cold appetizers with rice wine, strong as whisky. Chinese people dislike grape wine." We got appetizers anyway. Luo nibbled at spareribs and did not comment. I loved the thin strips of beef on skewers. Again, no comment. He had not seen little foil envelopes of spicy chicken before, but pronounced them good. He was unimpressed, as we all were, with a deep-fried shrimp with a heavy dough covering. Of a fried dumpling with a tasty little meatball in it he said, "It has a Canton taste—a little sweet. Nice." I liked it, too. Now he took a bite of his egg roll, poked around inside it with a chop stick as if he were looking for something, and have meat in it." The egg roll did lack delicacy and tasted slightly stale, as if it had been prepared some time ago. I noticed Luo applied soy sauce judiciously. He wondered what the other bottle on the table contained. He'd never seen sweet and sour sauce before.

Of the main dishes we chose, Abalone and Chicken ($12.95) found only one fan among our party of five, but we all enjoyed Orange Flavored Chicken ($7.95) with its burnt orange peel flavor. Szechuan vegetables ($5.95) were a little limp but otherwise good, I thought. About them Luo remained mum. But about Oyster Beef ($7.95), ordinarily a favorite of his, he was outspoken. "Not good," he said. "Oyster sauce has a definite flavor, and I can't find it." I liked it, but then I had no clue to how it should taste. Next arrived hot, tangy, gingery, sweet Szechuan shrimp ($9.75), beautifully decorated with a prettily cut tomato and a lovely decoration made of a rutabaga slice. "That is good!" Luo exclaimed. "This is delicious," we all agreed. Szechuan spicy shrimp was the hit of the evening.

"Good Chinese cooking has to do with the sensitive use of heat," Luo explained. "The Chinese know very well how to do this, even with little country stoves that burn coal cakes. A whole day's cooking can be done with three coal cakes if they are managed correctly."

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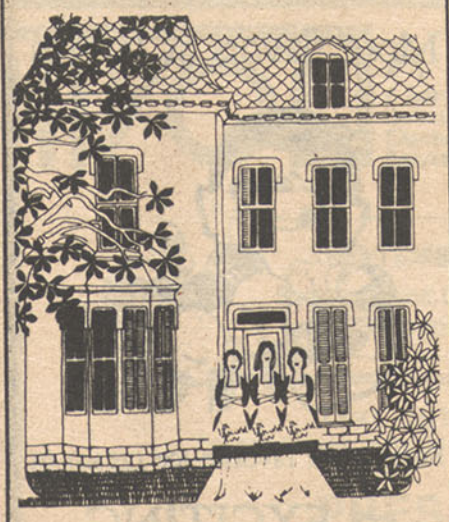

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Preheat oven to 550°. Brush swordfish with butter or oil. Broil 2-3 inches from heat. Turn once and baste again. Allow 10 minutes per inch cooking time. Season to taste.

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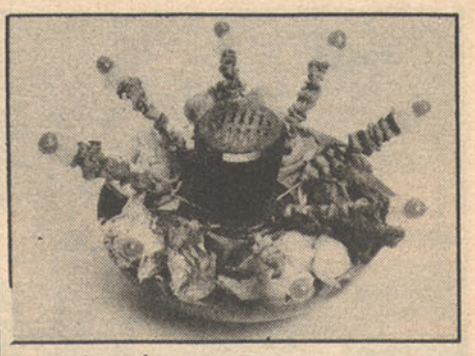
RESTAURANTS/ continued

By now we were too sated to order soup, but we all enjoyed battered and fried bananas, a gift from the chef. Only then did we discover that Chef Jan was off that evening. Months of putting in ten-and-a-half-hour days had begun to take their toll, and he no longer works seven days a week—only six. Still, we had enjoyed our meal and



Appetizer plate.

had raved about a part of it. We had learned from Luo that a big operation like China Garden may lack a refinement here and there that one would expect in fine Chinese home cooking. The availability of ingredients can be a problem. One hundred and thirty-eight selections produced by one chef and a stir fry cook is a spectacular example of short order cooking on a huge scale. While some things are better than others, the general level is very pleasing to Americans like me. We asked Luo what he thought of the tea. He nodded approval of it.

On another day we returned, now without Luo, to try luncheon specials which include soup and fried rice in their price. This time Chef Jan was on duty. We chose hot and sour soup (excellent), wonton soup (watery), and egg drop soup (excellent with tender egg and a strong chicken flavor). Thin shavings of garlicky pork with lots of cabbage in Yu-Shan Pork ($4.25) was very fine. Sweet and Sour Chicken ($3.95) was thickly blanketed with a batter that came out tasting oddly of doughnuts and was sweet as candy. We found this dish had a role to play used as a relish to counterbalance the heat of sensationally good Szechuan Pork ($3.95). Gingery, hot, and exquisitely cut into thread-thin strips, this pork may have been my favorite of everything I had eaten from this kitchen. Well made, flavorful fried rice was in generous supply.

Did the presence of Jan make a difference? I'm bound to say it did; I wished we had Luo with us to confirm my opinion. Textures seemed livelier, flavors better blended. And yet we had had good things on the chef's night off, too. Luo had suggested that there are other levels of excellence in Chinese cooking beyond the capability of a huge operation like China Garden. Someday I hope to have access to that level. Meanwhile, China Garden at its best is very good indeed. □

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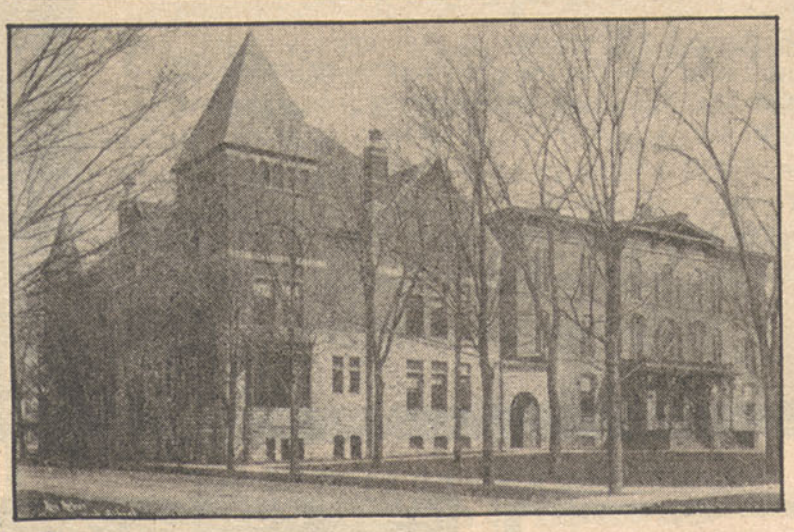

The first Ann Arbor High School was the Union High School (1856), the building to the right in the 1894 photo. The massive stone and brick addition to the left (1894) lasted only until 1904, when fire destroyed the entire high school complex. The present, clean-lined neoclassical building (1907) served as Ann Arbor's high school until its sprawling replacement (today known as Pioneer High) was completed in 1956. The U-M, having acquired the former high school in an exchange of property, renamed it the Frieze Building. It now houses the Department of Theatre and Drama, the Department of Speech, the School of Social Work, and several smaller U-M units. The Social Work Library (visible to the far left in the 1907 photo) was originally the Ann Arbor Public Library, funded by a $30,000 Carnegie grant.

The Frieze Building

Between midnight and 3 a.m. on December 31, 1904, at least three pedestrians saw a red glow in the basement of Ann Arbor's first public high school. None of them reported it, however, and by the time flames were visible, it was too late. Water pressure was so low in winter that, according to the *Daily Argus*, "the puny streams of water made not the slightest impression upon the mighty flames which roared through the structure like a cyclone."

School Superintendent H. M. Slauson, Principal Judson G. Pattengill, and two of Ann Arbor's legendary high school teachers, mathematician Levi Wines and physicist Horatio Chute, quickly arrived at the scene. Joined by a few other teachers and a large number of students, they saved what they could. Chute, who is reputed to have developed the first comprehensive high school physics course and pioneering courses in astronomy and chemistry, led students in the rescue of all of the science equipment. Eight thousand library books survived, but the six hundred students lost ten dollars worth of textbooks each. A few days after the blaze students were selling souvenir pamphlets about the fire for a dime a copy to benefit the track team, which had lost all its equipment.

Prof. O. W. Stephenson reports in *Ann Arbor: The First Hundred Years*, that the Board of Education met at eleven on the morning of the fire to plan a new school while the old one lay "a heap of smoldering ruins above which the charred walls still towered."

First, the board obtained interim classroom space in churches, U-M buildings, private schools, and a com-

Empire builder Horatio Chute (right) was so influential as a physics teacher that he had physics made a requirement for graduation. He obtained physics facilities in the 1907 building that would be the envy of many colleges: a laboratory (middle photo), a workshop, a classroom, two storage rooms for his vast collection of physics paraphernalia, and a lecture hall with window shades operated by remote control.

Chute's successor upon his retirement in 1922 was Mahlon Buell, another legendary teacher who still taught the last year Ann Arbor High occupied the State Street building. Looking back, Buell feels that the presence of dedicated, effective teachers "like Gertrude Breed, Louis Jocelyn, and Levi Wines, serving in many instances from thirty to fifty years," has been at least as important as facilities to the quality of Ann Arbor's public high schools.

mercial building. Then, the board organized a $200,000 bond issue election for a new school. The issue passed, 370 to 42, and within a short time a $250,738 contract was signed with Malcolmson and Higginbottom, Detroit architects, and E. M. Campfield, a builder from Findlay, Ohio. (Months later, a $25,000 bond proposal to fireproof the new school lost 88 to 76.)

Ann Arborites were calling the fire that destroyed the old building a blessing in disguise, but that old building was the gem of the town when it opened on October 5, 1856, with T. C. Abbot as principal. According to school historian and former teacher Lela Duff, "No municipally built structure the town had ever known could compare with the new school in beauty and seemliness." Its third-floor assembly room could seat 700 and was the city's biggest and best public place of assembly at a time when, as Duff puts it, "not even the University campus could be shown to visitors without apologies." The Union School (later, Union High School and, finally, Ann Arbor High School) was a $30,000 brick and stone structure designed for two hundred students. Its size was doubled in 1861, and another addition was built in 1888. Thanks to the interest of Prof. H. S. Frieze and other U-M faculty members, the school stressed a rigorous college-preparatory education from its beginning, yet half the graduates—the young women—were barred from entering the U-M until 1870.

Ann Arbor High enjoyed national fame for its academic standards. The 1892 *Omega* yearbook boasted that the physics department had "the best-equipped high school laboratory in the West." The man responsible for that lab was the same Horatio Chute who led the rescue during the 1904 fire. In fact, accommodating his physics paraphernalia was among the most notable achievements of the architects of the new school, which opened April 12,

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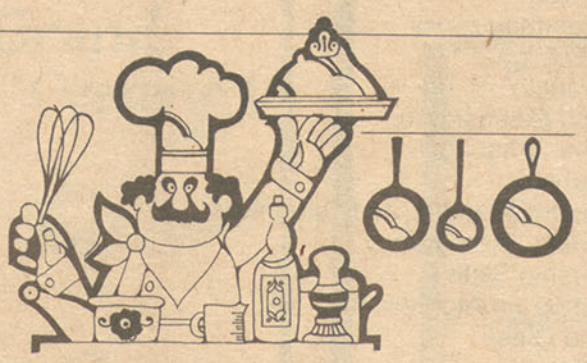

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Classroom in 1955, the last year the high school occupied the old building.

1907. (Today, it's the Frieze Building on State and East Huron, named after the professor who helped establish the Union School's curriculum and went on to become the U-M's second president.)

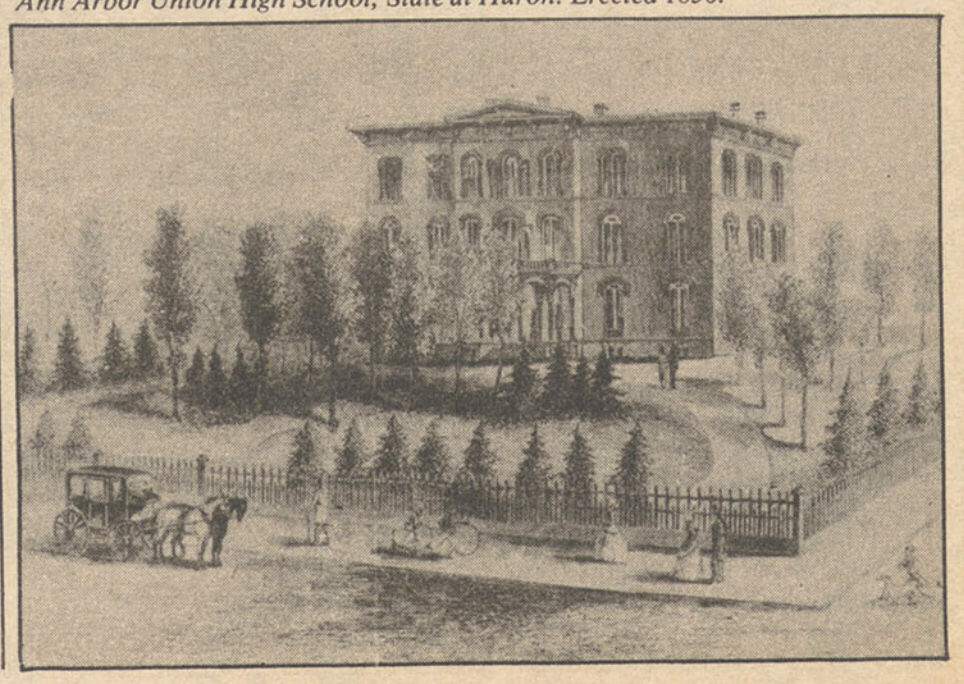
When Chute retired in 1922 after forty-nine years at his post, his successor was Mahlon Buell. Buell, eighty-eight this month, remembers being stunned when he first saw the physics facilities. "I concluded," he says, "that Chute must have had tremendous influence with the administration. He had a lecture room, a laboratory, a workshop, two storage rooms, and a classroom. The lecture room had shades that went up and down automatically by remote control, and he also had elaborate audiovisual equipment." Buell says that over the years, a cafeteria, kitchen, food lab, and storage area were carved out of Chute's physics domain, which had been so vast that what was left was still enough to keep the facilities top-notch. Chute, who was nicknamed "Professor," bequeathed 1,200 scientific volumes to the school. He, himself, had never finished high school. In the Frieze Buildings's layout today, Buell says, Chute's original space encompasses a radio studio, TV studio, stairway, several Speech Department offices, and some storage

The 1907 school—admired, according to historians, for its "classic symmetry, beauty of finish, and great wide corridors"—was designed not only to improve the preparation of city youths for college or working careers, but also to continue to attract tuition-paying nonresident pupils, whose presence was a source of civic esteem. At the school's dedication, M. J. Cavanaugh, school board president, said the board's goal had been "to keep the high school of Ann Arbor the leading preparatory school of the nation."

Buell remembers that those words were fairly echoed when, two years before his retirement, Ann Arbor High was rebuilt again. The new building (now Pioneer High School) was dedicated on April 9, 1956, one hundred years after the opening of the Union School; it cost $7 million—thirty-five times as much as the 1907 school, which the school system had sold to the U-M for seven times its cost, acquiring 200 acres around the Pioneer site plus other lands in the deal. In dedicating Pioneer, Buell recalls, Principal Nicholas J. Schreiber called it "a dream school" and said it had been designed "to help keep Ann Arbor High among Harvard University's top ten high schools in the United States."

—J.W.

Ann Arbor Union High School, State at Huron. Erected 1856.



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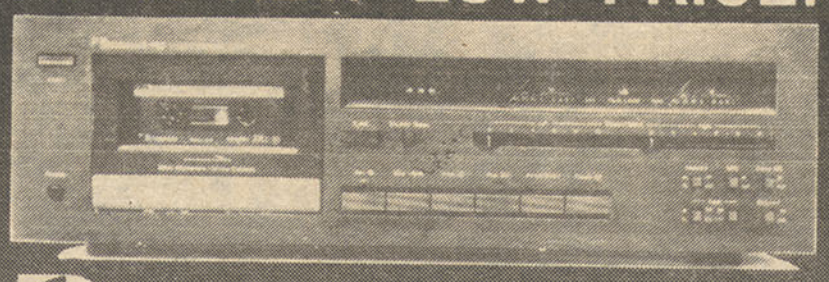

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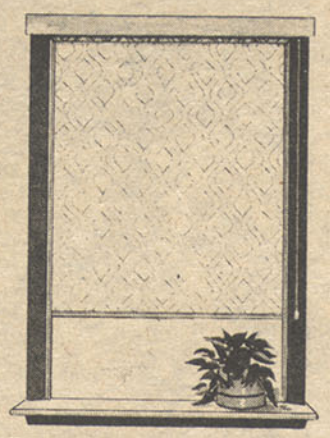

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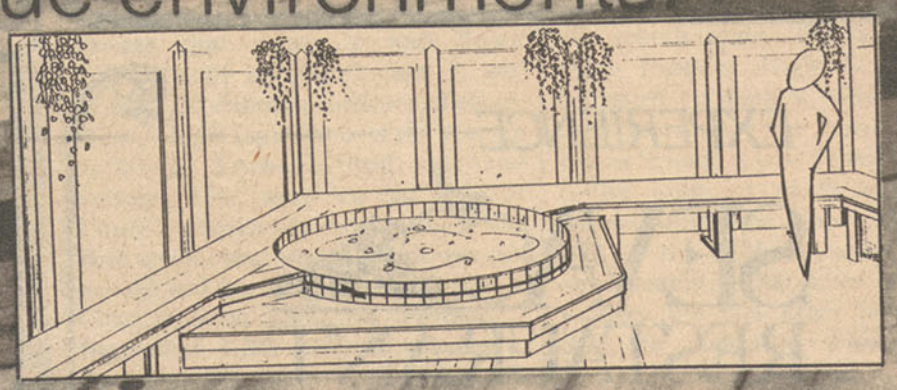

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